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Volume 6, No. 4
July 1991
ISSN 0269-9761

Dear Readers

If one of your summertime treats is relaxing in the garden with your copy of MKM, here's what you can look forward to in this issue.

First, take out the centre pages for the second of George le Warré's knitting machine conversion charts.

Then turn to page 67 for George's exclusive report on the latest developments from Passap – the Creation 6 software program and Autocolor colour changer.

Next, if you want a holiday from more serious knitting, try one of Mary Dowse's enormous T-shirts. You can be as daring as you like with the colours and those wide panels hang in amazingly flattering folds to conceal that perhaps it is not just the T-shirt that is oversize!

We get an exclusive glimpse of knitting design this month from rising star Tim Kennedy who won the Clothes Show/Brother competition. As usual we have features and letters to keep you amused out there in the garden and if you can't wait to get back to the machine, you are sure to find a pattern you can't resist.

Sheila

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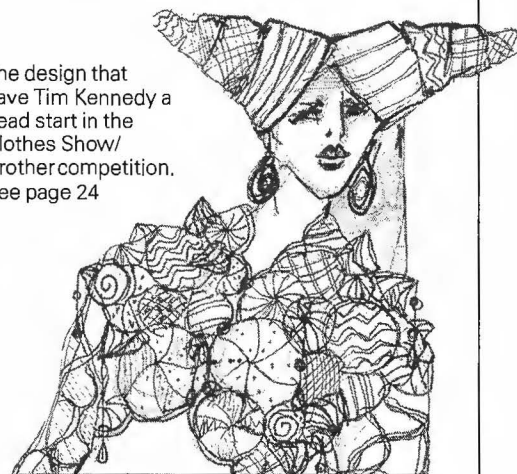
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The design that gave Tim Kennedy a head start in the Clothes Show/Brother competition. See page 24



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2 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
01753 837225

NEWS LINE

Fax or 'phone 0386 833489
your direct line to our News Editor

Keni Freeman

Crompton Lighting's new craft bulbs are specially manufactured to simulate clear, natural daylight, making them particularly useful



for many tasks associated with crafts and hobbies, especially machine knitting. Available with either bayonet or screw fittings, further details about the bulbs, including stockists and prices can be obtained from Jane Carter, Crompton Lighting, Woodlands House, The Avenue, Cliftonville, Northampton NN1 5BS, Telephone 0604 30201.

You might like to know that Topaz Trims update their range regularly and currently it carries such items as a corded lace, beaded with pearls and sequins, as well as a corded bridal range, featuring a delicate edging with matching motifs and appliques. Other items include a matching set in embroidered beaded organza, comprising a complete bodice, matching pair of motifs and a large motif to decorate a skirt.



**FASHION
MAGIC**

You most probably know by now about Michelle Huberman and her Fashion Magic. However, did you know that the Appliqué Paints she sells are considered to be the only paint that doubles up as an adhesive as well, no ironing is required to set them. This means you can use the paints to edge a motif and fix it at the same time! The paints come in special

bottles with a squeeze tube and a fine nozzle for direct application. The paints can also be used to fix sequins and beads, which are also available in Michelle's range. For further information about the Appliqué Paints write to Fashion Magic Ltd., 105-107 Clarence Road, London E5 8EE.

MACHINES AND ACCESSORIES

ABBREVIATIONS

alt = alternate(s)
beg = beginning
ch = chain
cm = centimetres
cont = continuing(s)
dc = double crochet
dec = decreasing(s)
foll = following
g = grams
HP = holding position
in = inches(s)
inc = increasing(s)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remaining(s)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
w = working position

These bridal sets are available in white or ivory. Other items include silk motifs, iron-on motifs and beaded motifs. The Topaz Range is available from John Lewis and all major department stores, as well as haberdashers, fabric and wool shops. Further details about your local store can be obtained from Sheila Ruda on 071-609 1000.

If you are a Knitmaster owner you will be interested to know that BSK have taken over the entire stock of Knitmaster spares and accessories from Knitmaster Ltd., who ceased trading last year. Spare parts and accessories for most models, old and new are now in stock. Parts manuals can also be obtained directly from BSK Ltd., by telephoning 0234 217096.

Designaknit 3 is now available. For all of you with an IBM PC/XT/AT/386 or compatible computer with 640K RAM, you might like to spend £98.90 and treat yourself to what I feel is the ultimate in designing systems for knitwear. This program has a multitude of tasks all termed

means that you don't have to be a genius to get it to work for you! If you are into Fair Isle or intarsia work it will draw your graphs out for you in colour or in symbol form if required. As a professional you can even get it to print out your company name at the top of the graph! It will help with tension calculations, designs, patterns and even colours. For further details on the Designaknit 3, contact Soft Byte Ltd., Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH.



Lifeline T-shirt designs; see page 6



BOOKS AND PATTERNS

A new pattern book is available from Mellors Munro. The Raglan Sleeve Basic Book consists of basic patterns for machine knitting in 3 and 4-ply yarns as well as a double knitting yarn. All measurements within the book are given in centimetres and the size range has been extended to cover sizes 56 cm to 127 cm. There are six pages of improved general information and techniques as well as a guide to standard basic measurements. Available from your local stockist, the book retails for £2.50. Further details about stockists can be obtained from Mellors Munro & Co. Ltd., Lakefield Cottage, Main Street, Bradley, Skipton, North Yorkshire BD20 9DG.

I know that I recently talked about Diane Bennett's video,

supplementing the book she wrote about the Hague Linker. However, you can also look out for a second video about the Hague Linker called Ruth Wood on the Hague Linker. You may have seen Ruth at Exhibitions demonstrating the Hague Linker. Now Ruth has brought out this video in order to pass on some of her techniques. The video covers the making up of a whole garment from start to finish, including stitch for stitch linking and cut and sew necklines. The cost of the video is around £14.95 and the running time is fifty minutes. The video is available from Hague stockists, further details about this product as well as Hague linkers can be obtained from B. Hague & Co. Ltd., 45 Mile End Road, Colwick, Nottingham NG4 2DW.

YARNS

Brockwell Yarns have added some new colours to their Mercerised Cotton range. The first new shade is Dark Navy, which they have produced after many requests for an inky darker shade, coupled with an extension of the flatter, more subtle slate colours to complement their existing colours 487 Slate and 496 Blue Slate. These are Grape, Char and Lichen (perfect colours for Fair Isle work where toning shades are required). The other new colours are by contrast jewel colours, which have been dyed to appeal to those who like bright colours. These shades are Verdant Green (a bright emerald), Marigold (a bright yellow), Orange and Purple. These additional colours extend the Mercerised Cotton range quite considerably and a new shade card is in the process of being manufactured. Whilst talking about Brockwell you might like to know that they have changed their name from Brockwell Wools to Brockwell Yarns. This is because they now

carry a wider range of natural yarns, so the new name and logo are what you should be looking for. For details or the full set of shade cards, please write to Brockwell Yarns Ltd., Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ, enclosing an SAE. The full shade card set costs £1.50, which is refundable.

King Cole have launched a brand new yarn called "Esprit". This is a 100% Courtelle, double knitting weight yarn and is present on 50g balls in a range of thirteen shades. The yarn has an unusual twist to it, rather like a crêpe. Another new yarn from this company is Real McCoy, a 100% Pure Wool, machine washable and available in 100g balls. The shades in this range are all soft and include Aran, Skye, Harris, Jura and Inishmore. Look out for both these yarns at your local King Cole stockist. Further details can be obtained from King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

MARCH COMPETITION

Well we had an enormous entry for this exciting competition to win an electronic Brother KH900 knitting machine.

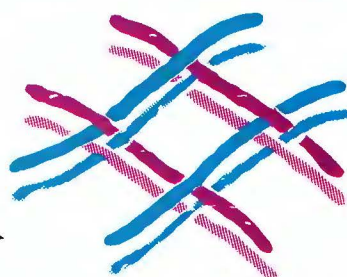
From piles and piles of postcards, the one we drew out was from Dulcie Page of Walsall, West Midlands. Dulcie's correct answers gave her the winning line TOMORROW'S WORLD and that is just what she will be experiencing when she gets down to work with her prize. Well done Dulcie, and better luck next time to everyone else.

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NEWS LINE HOT GOSSIP

Jo Amor is offering a series of
Workshops on several skills. The
first Workshops are called the
"Coffee Break" Workshops,
which run from 10.00am to 12.00
midday and are on the art of fabric
painting. The full day workshops
include Fabric Painting and
Decoration and Designing

Knitwear the Easy Way. Jo also
offers private tuition and
specialised one-day workshops.
Further details about the courses
can be obtained from Jo Amor
Designs, Crankland Farm,
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Have you heard of **Lifeline**? This
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designs, specially created by
Christian de Falbe.

To enter the Freeline, simply
write to Top Stitcher Freeline,
Machine Knitting Monthly,
3 Bridge Avenue, Maidenhead,
Berkshire SL6 1RR. The first
twenty five names drawn out
from the post bag at the end of

months and is now established as a company that provides regular and long-term funding for environmental groups. This has been achieved by licensing the production of Lifeline T-shirts.

The first cheque of 1991 has just been presented to Edward Posey of the GAIA Foundation. It is for £5,750 which will help with the micro projects they are funding in South America.

As the Lifeline T-shirts are proving so popular, they are offering a membership scheme, which means that for an annual subscription fee of £12.95, members will receive a 10% discount on all products bought directly from them, as well as regular newsletters and factsheets on the animals featured in the T-shirt range.

If you have not yet seen their range of T-shirts, the designs of which are quite beautiful, write for further information about Lifeline to The Millmead Business Centre, Millmead Road, Tottenham, London N17 9QU.

Do you have a very old knitting machine tucked away under the bed? I actually have a collection of old machines, and quite often when I buy one it is without an instruction manual, which can make life very hard when trying to get it to knit.

Knitwear are a company based in Devon who have a collection of knitting machines spanning a hundred years and will take visitors by appointment. The other thing they have are instruction books, and the variety that they have available includes machines such as the Auto-Knitter, Autopin, Corona CH1500, Eclipse, Erka, Familia, Knitmaster Twinmatic, Orion, Vogue and many more. The range also includes manuals for very old Brother+Jones accessories.

For further details about their manuals, write to Knitwear, R & A Hartle, 21 Vansittart Drive, Exmouth, Devon EX8 5PD, but please enclose an SAE.

You might like to know that Alice Wilmshurst also carries a very large stock of old knitting machine manuals. For those of you who say "who", Alice is known to many of us "old" knitters for her chatty *Knitting Machine Journal*. This small magazine, along with its sister publications the *6000 Journal* and the *Passap Knitting Machine Journal* are perhaps the original subscription magazines for machine knitters, along with our To & Fro.

Alice carries a large stock of manuals, books and patterns. You can have copies of the manuals for which she charges, but all

Alice's profits on this side go direct to charity, as does the charge for loan of books and so on. For more details about all of the above, you can contact Alice at "Hawthornes", Whitecroft, Forest of Dean, Glos GL15 4PF.

This letter is for clubs and individuals alike. A new shop has opened up in the Stonehaven area of Kincardineshire, Scotland.

Margaret Byers is the proprietor and Margaret Hall wrote and told us of this lady's help and tuition on double jacquard, having first plied her visitors with tea and some home baking!

Apparently not only does Margaret run her shop by day, but clubs can also arrange visits to the shop out of normal hours and Margaret offers special discounts as well for clubs. If you are interested in visiting Yarnhaven, you will find it in Allardyce Street, Stonehaven. May we take this opportunity to wish Margaret good luck in her new venture.

Having mentioned about Yarnhaven opening perhaps you know of a small knitting dealer who you find very helpful? I do not want to hear from the businesses themselves, but from satisfied customers – perhaps the shop does something that others do

not. I must admit it is the first time that I have heard of customers being given tea and home baking! It would be good to build up a fact file of the small, local shops who help their customers, so if you want to praise someone, write in to me, tell me about them and we will give them a "Gold Star".

Diane Bennett has three new books out for Brother Electronic Machines. The titles are The KH950/950i Users Guide, The KH930/940 Users Guide and The KH900 Users Guide. Each book contains the same basic information together with specific instructions for individual machines.

The topics covered within each book include knitting all-over patterns, the various stitch patterns, motifs, placing designs, using the variation switches and much more. Wherever possible, the book information has been supplemented by examples taken from the built-in machine patterns. Each book is illustrated with black and white photographs and there are also trace-off graphs for extra designs. The cost of each book is approximately £5.95 from your local stockist or £6.00 by post direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

8▶



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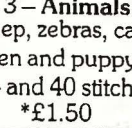
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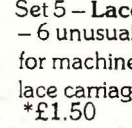
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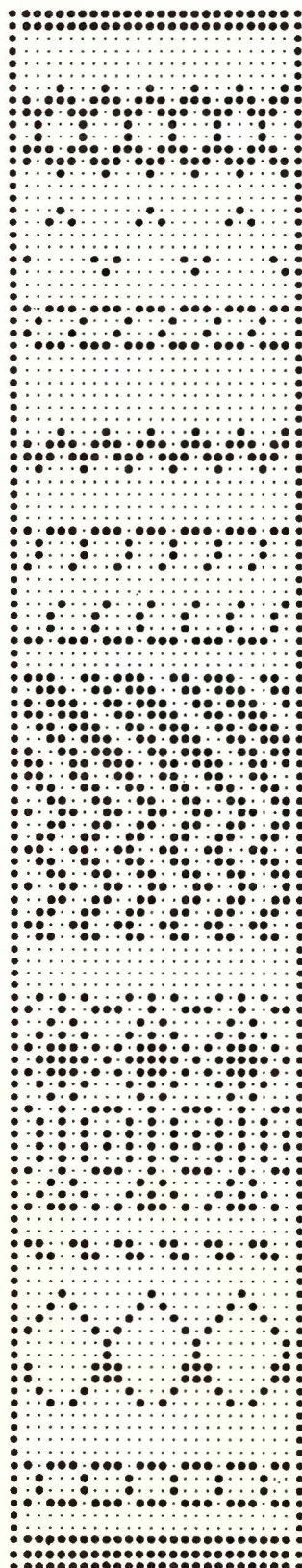
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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 69 [73, 77, 81, 85, 89] Ns at left and right of centre 0 to WP. 138 [146, 154, 162, 170, 178] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K



1 FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard-gauge punchcard machines with or without a ribber.

MATERIALS

Pingouin Corrida 3.
4 [4, 4, 5, 5, 5] x 50g balls in Orange (MC).
3 [3, 4, 4, 5, 5] x 50g balls in Yellow (A).
2 [2, 2, 3, 3, 3] x 50g balls in Red (B).
2 [2, 2, 3, 3, 3] x 50g balls in Green (C).
1 [2, 2, 2, 2, 2] x 50g balls in Pink (D).

GARMENT WEIGHT

Finished garment in second size weighs 435g.

The fibre content of this yarn is 60% Cotton, 40% Acrylic. For further information about this yarn, please write to French Wools Ltd., Station House, 81-83 Fulham High Street, London SW6 3JW.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 97 [103, 109, 114, 120, 126] cm, 38 1/4 [40 1/2, 43, 45, 47 1/4, 49 1/2] in.
Length to shoulder 62 [62, 65, 65, 67, 67] cm, 24 1/2 [24 1/2, 25 1/2, 25 1/2, 26 1/2, 26 1/2] in.
Sleeve seam 47 cm, 18 1/2 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit (use a punchcard roll or join three cards together).

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC only (st st), 1 row MC/C, 2 rows D/C, 1 row MC/C, 2 rows MC only (st st), 2 rows B only (st st), 4 rows B/MC, 6 rows B/A, 2 rows B only (st st), 2 rows B/C, 2 rows B only (st st), 18 rows A/MC, 4 rows A only (st st), 14 rows A/MC, 8 rows A/C, 2 rows A only (st st), 4 rows A/MC, 2 rows MC only in feeder 1/A (st st), 4 rows A/MC, 2 rows A only (st st), 2 rows B only (st st), 4 rows B/C, 2 rows B only (st st), 4 rows D only (st st), 4 rows D/MC, 2 rows D only (st st), 2 rows D/C, 2 rows A only (st st), 2 rows D/MC, 2 rows D only (st st), 2 rows D/C, 4 rows A/C, 2 rows D/C and 4 rows D only (st st). These 122 rows form pattern.

3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/ MT-7, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 69 [73, 76, 81, 85, 88] Ns at left and 68 [73, 76, 80, 85, 88] Ns at right of centre 0 to WP. 137

*Push every third N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD AND 6TH SIZES

Inc 1 st at each end.

ALL SIZES

138 [146, 154, 162, 170, 178] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on third row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt (starting with third row) ** K 208 [208, 218, 218, 226, 226] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 32 [32, 34, 34, 38, 38] sts. Using nylon cord, K 53 [57, 60, 64, 66, 70] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 41 [45, 48, 52, 54, 58] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 186 [186, 196, 196, 204, 204] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 20 [20, 22, 22, 26, 26] sts. Using nylon cord, K 59 [63, 66, 70, 72, 76] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 41 [45, 48, 52, 54, 58] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 42 [42, 45, 45, 48, 48] Ns at left and right of centre 0 to WP. 84 [84, 90, 90, 96, 96] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard and lock on third row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle (starting with third row). K 3 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 134 [134, 140, 140, 146, 146] sts. K 10 rows. RC shows 160 and work measures 42 cm, 16 1/2 in. Cast off.

CUFFS

MACHINES WITH RIBBER

IRSES

You might also like to know that Brighton Technical College is trying to get a City & Guilds Course in Machine Knitting off the ground. Again, the course cannot start without the minimum number of students, this time 14. Anyone interested should ring Brighton Technical College and ask for Mr. Ewbank or Mrs. Arlott. The telephone number is 0273 685971.

Patricia Graham is running Adult Education courses in Dorking and the London Borough of Hounslow.

At Dorking there will be the City & Guilds Creative Studies, consisting of weekly Tuesday evening classes and alternate Saturdays during term time. Basic Machine Knitting Classes will be run on Monday afternoons. For further information telephone the Mid-Surrey Adult Institute on 0306 883351.

The London Borough of

Hounslow will be running Machine Knitting, with the option of taking a GCSE in Design, these classes will be held on Tuesday afternoons at Chiswick Town Hall, telephone 081-995 0311 for more information.

Spring Grove Centre classes will be held at Isleworth on Thursdays, telephone 081-568 3697 for more information.

Patricia will be running other classes at Feltham, Heston and Longford. Details of these will be published in the AE Guide for Hounslow. I think Patricia is going to be very busy this year!

Calling machine knitters in the Buxton area. Janet Shirt is hoping to run her evening classes starting in September at the Community School in Buxton. Anyone interested in the courses can telephone the school on 0298 23122, or can telephone Janet directly on 0298 22076. The classes are aimed at beginners through to intermediate levels, although more advanced double-bed tuition is available if required.

Greenhill College in Harrow was one of the first Colleges to take up City & Guilds Creative Machine Knitting Studies in 1988. They are now into their fourth year and are offering the course again to new applicants in the Autumn. This course has become very well

established with a high success rate. Places are not dependent on local residency, so students living outside the Harrow area who are willing to undertake a journey may still be successful in gaining an entry to this class.

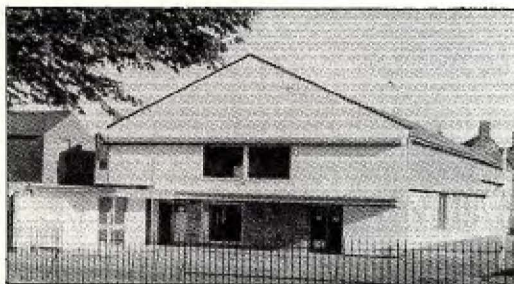
Tutor Sybil Kenton will be leading the course and will be happy to answer any questions from anyone wishing to extend

their skills. Greenhill also offers Adult Education classes for both beginners and more experienced students and staff are planning Workshops with specific themes during this Autumn. For further information contact the ACE office at Greenhill College, Lowlands Road, Harrow, Middlesex HA1 3AQ. Telephone 081-422 2388.



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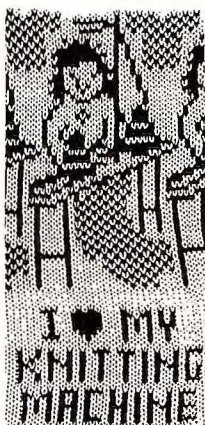
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carriage at right, set machine for 1x1 rib. Using MC, cast on 70 [70, 74, 74, 78, 78] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 68 [68, 74, 74, 77, 77] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 84 [84, 90, 90, 96, 96] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+2, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 154 [154, 158, 158, 166, 166] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 34 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER
Push 155 [155, 158, 158, 167, 167] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at

000. Using MT-3 and MC, K 9 rows. Using MT-4, K 17 rows. Using MT-3, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST, 2ND, 5TH AND 6TH SIZES
Dec 1 st.

ALL SIZES

154 [154, 158, 158, 166, 166] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 70 [70, 72, 72, 76, 76] sts around back neck and 84 [84, 86, 86, 90, 90] sts around front neck and place on to Ns. Using MT+2, K 1 row. Cast off.

PRESSING

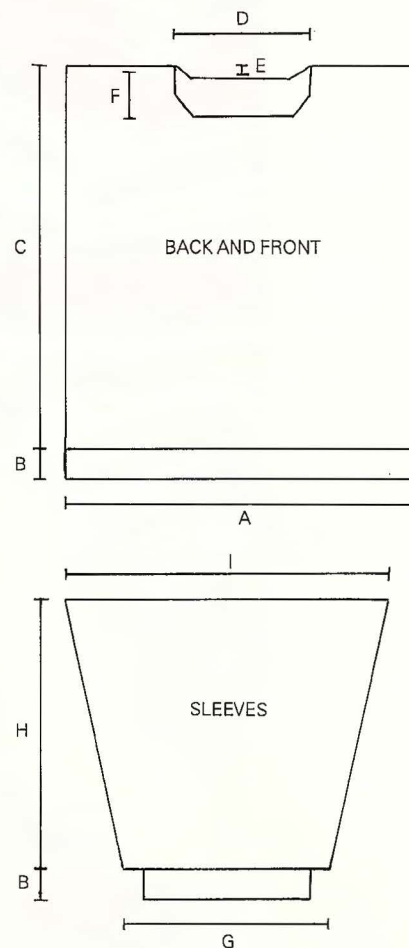
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



A = 49 [52, 55, 57.5, 60.5, 63.5] cm

B = 5 cm

C = 57 [57, 60, 60, 62, 62] cm

D = 20 [20, 20.5, 20.5, 22, 22] cm

F = 8 cm

G = 30 [30, 32, 32, 34, 34] cm

H = 42 cm



BACK

Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle patt. K 80 [90] rows. Work measures 21.5 [24] cm, 8½ [9½] in. Place marker at each end. K 100 rows. RC shows 180 [190] and work measures 47.5 [50] cm, 18¾ [19¾] in.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using a length of A, cast off centre 46 [50] sts. Using nylon cord, K 62 [72] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Cast off 10 [12] sts at beg of next row, 4 sts at beg of next row, 10 [12] sts at beg of next row and 4 sts at beg of next row. Dec 1 st at neck edge of next 4 rows and, *at the same time*, cast off 10 [12] sts at beg of next and foll alt row, K 1 row. Cast off rem 10 [12] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

RIGHT FRONT

Push 86 [98] Ns at right of centre 0 to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle patt. K 80 [90] rows. Work measures 21.5 [24] cm, 8½ [9½] in. Place marker at right edge. K 79 rows.

SHAPE NECK

Cast off 21 [23] sts at beg of next row, K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of every row until 52 [62] sts rem, then on every foll alt row until 50 [60] sts rem. K 7 rows. RC shows 180 [190] and work measures 47.5 [50] cm, 18¾ [19¾] in.

SHAPE SHOULDER

Cast off 10 [12] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 10 [12] sts.

LEFT FRONT

Work as for right front reversing shapings by reading left for right.

SLEEVES

Push 53 Ns at left and right of centre 0 to WP. 106 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 166 sts. K 11 [21] rows. RC shows 130 [140] and work measures 34.5 [37] cm, 13½ [14½] in.

2 ANTIQUE FLORAL CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria.

1 [1] × 500g cone in Navy (MC).

1 [1] × 500g cone in Cream (A).

1 [1] × 500g cone in Pahala (B).

8 medium buttons.

GARMENT WEIGHT

Finished garment in first size weighs 405g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 105 [120] cm, 41¼ [47¼] in.

Length to shoulder 57 [59.5] cm, 22½ [23½] in.

Sleeve seam 44 [46.5] cm, 17¼ [18¼] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at Centre 0. Press button 1 (left light on) and button 2 (right light on for 580 machines, left light on for other models).

BROTHER ELECTRONIC MACHINES

Place pattern at each side of centre 0.

FAIR ISLE PATTERN

Insert card 1 and lock on first row. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle. Using MT, K 4 rows MC/B. Remove card. Insert card 2 and lock on first row. Cont in st st and MC. Using MT-1, K 2 rows. Using B, K 1 row. Release card and cont in Fair Isle. Using MT, K 20 rows B/A. Remove card. Insert card 1 and lock on first row. Cont in st st and B. Using MT-1, K 1 row. Using MC, K 2 rows. Release card and cont in Fair Isle. Using MT, K 4 rows MC/B. Remove card. Insert card 3 and lock on first row. Cont in st st and MC. Using MT-1, K 2 rows. Using A, K 1 row. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B.

NECK BORDER

Push 85 [89] Ns at left and right of centre 0 to WP. 170 [178] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair

and MC. Using MT-1, K 2 rows. Using WY, K a few rows and release from machine.

BACK WELT

MACHINES WITHOUT RIBBER

carriage at right, set machine for 1×1 rib. Using MC, cast on 128 [146] sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st*. **MACHINES WITHOUT RIBBER** Push 128 [146] Ns to WP. *Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 81 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed*.

ALL MACHINES

With P side facing, replace 170 [194] sts at lower edge of back on to Ns gathering evenly. Using MT+1, K 2 rows. Cast off.

FRONT WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 64 [74] sts in 1×1 rib. Work as for back welt from * to *.

MACHINES WITHOUT RIBBER

Push 65 [74] Ns to WP. Work as for back welt from * to *.

ALL MACHINES

With P side facing, replace 86 [98] sts at lower edge of front on to Ns gathering evenly. Using MT+1, K 2 rows. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 70 sts in 1×1 rib. Work as for back welt from * to *.

MACHINES WITHOUT RIBBER

Push 71 Ns to WP. Work as for back welt from * to *.

ALL MACHINES

With P side facing, replace 106 sts at lower edge of sleeve on to Ns gathering evenly. Using MT+1, K 2 rows. Cast off.

BUTTONHOLE BAND

Join shoulder seams. Graft last row of neck border to neck edge.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 170 [178] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 5 rows. Counting from left edge, make buttonholes over 5th, 6th, 7th, 17th, 18th, 19th, 29th, 30th, 31st and every foll 27th, 28th and 29th [29th, 30th and 31st] sts. K 5 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER**

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every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 5 rows. Counting from left edge, make buttonholes over 5th, 6th, 7th, 17th, 18th, 19th, 29th, 30th, 31st and every foll 27th, 28th and 29th [29th, 30th and 31st] sts. K 11 rows. Make buttonholes over same sts as before. K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 0 [1] st. 170 [178] sts.

ALL MACHINES

With P side facing, pick up 30 sts along welt edge, 134 [142] sts along front edge and 6 sts along neck border edge and place on to Ns. Using MT+1, K 2 rows. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 170 [178] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 5 rows. Counting from left edge, make a buttonhole over 5th, 6th and 7th sts. K 5 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 170 [178] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 5 rows. Counting from left edge, make a buttonhole over 5th, 6th and 7th sts. Using MT-3, K 11 rows. Make a buttonhole over same sts as before. Using MT-2, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 0 [1] st. 170 [178] sts.

ALL MACHINES

With P side facing, pick up 8 sts from left front band, 170 [178] sts from neck border, dec 16 sts evenly and 8 sts from right front band and place on to Ns. Using MT+1, K 2 rows. Cast off.

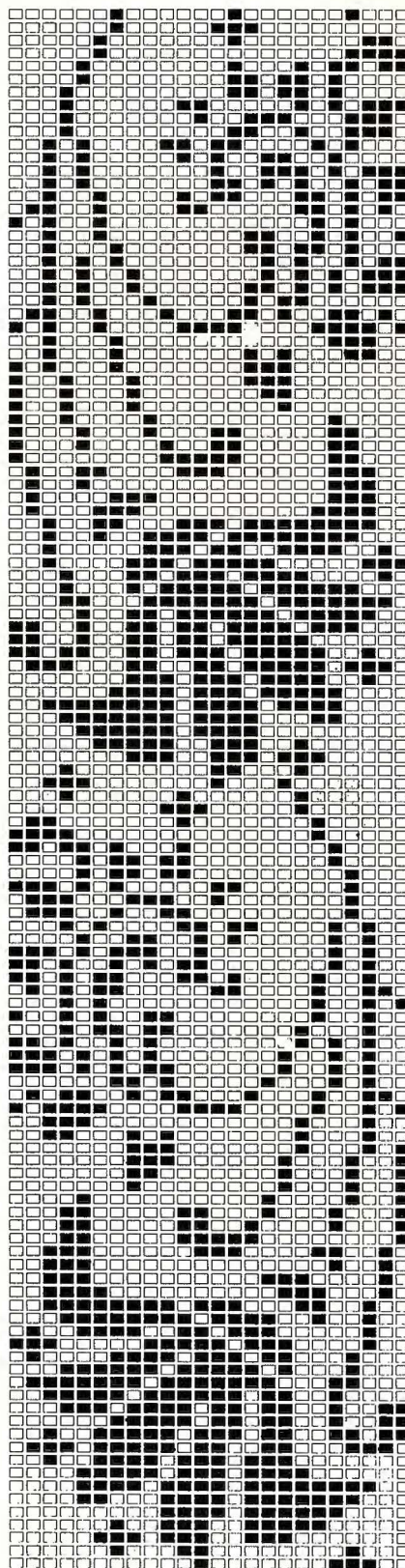
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Finish buttonholes and sew on buttons.

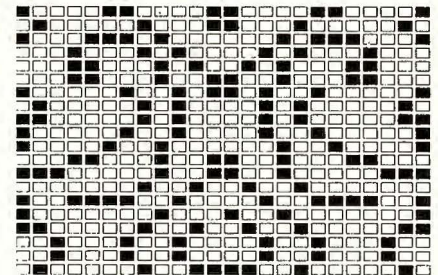
MACHINES WITHOUT RIBBER



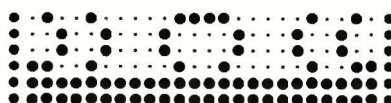
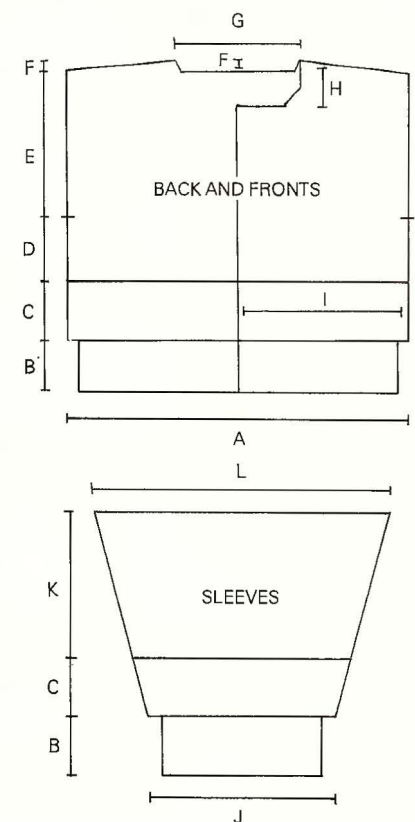
ELECTRONIC CHART 3



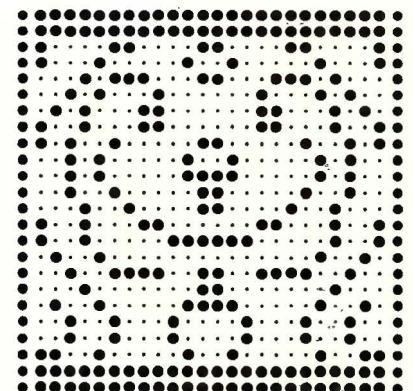
ELECTRONIC CHART 1



ELECTRONIC CHART 2



PUNCHCARD CHART 1 — On a blank card, punch two rows of holes as usual, then punch these four rows.



PUNCHCARD CHART 2



HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear MKM

I wonder if you can suggest anything to help me. I have been knitting children's motif jumpers for years, no problem, but recently I thought I would have a change and do Fair Isle or all-over patterned jumpers. I hit a snag, well, it is a snag to me.

I pride myself on my sewing up, and my invisible seams using mattress stitch, but because Fair Isle goes right to the end of the row, I haven't got a couple of plain stitches at the edges to sew the seams.

I can get plain edges in tuck stitch by pushing the end two

needles to hold and knit back and they do not tuck (I have a Knitmaster 323, I should have said), but of course, on Fair Isle the end needle is pushed out anyway and I cannot get my seams as neat as I would wish with the "bumps" of the two yarns at the edges.

I got round the problem on small jumpers by doing them in the motif way, using five or three motif plates and the pattern did not go right to the edge, but this is not much use for adult sizes.

Any solutions?

Also, can you tell me what I do when there are a number of plain

rows between rows of pattern. Do I remove the second colour and do I have to set the carriage from Fair Isle back to stocking stitch then back again for the next lot of patterning? I realise that I should know this as I have been knitting long enough, but I have hardly used the Fair Isle setting for years.

I knit for charity and motif jumpers sell well, as well as being my speciality, but I felt like a change. Now I have hit these snags. Hope you can help.

**Yours sincerely,
Mrs J. M. Ash
Douglas, Isle of Man**

We, too, like mattress stitch for neatness, but have to admit that when knitting Fair Isle we sew the seams up before finishing off the loose ends of Fair Isle yarns at the edges. As to your other query, it is probably easier to change from Fair Isle setting to stocking stitch and then back again. However, we are sure you will hear more on the subject from other readers.

Dear MKM

I am writing to ask whether you can put me in touch with some other machine knitters.

I own a Brother 891 with accessories and would love to hear from Brother owners; I will reply to all letters.

I am a complete addict to machine knitting. I knit for my whole family and friends. As I am deaf, clubs do not suit me, but I would love to share my hobby with somebody.

I do lip-read and have a car so that I am not tied to the house. I live in a village between High Wycombe and Princes Risborough.

I hope you will be able to help me.

**Yours sincerely,
Mrs Susan Layton
Loosley Row, Bucks**

Thank you for your letters and I am sure that you will find yourself a knitting 'Pen-pal'. Anyone who wishes to write to Mrs Layton can write to us and we will send all letters on to her.



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* Fun With Colours * Knit Steam and Cut

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It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

To: Mary Dowse, 50 St Anne's Crescent,
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3 DOLPHIN SWEATSHIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

King Cole Cool Cotton.
1 [1, 1] x 500g cone in Royal (MC)
1 [1, 1] x 500g cone in Aran (C)
10 cm, 4 in zip fastener in blue.
2 cm, ¾ in wide elastic to fit wrists
Small crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 690g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 76-82 [87-97, 102-112] cm, 30-32 [34-38, 40-44] in.
Actual size 96 [112, 129] cm, 37½ [44, 50½] in.
Length to shoulder 71 [73.5, 76] cm, 28 [29, 30] in.
Sleeve seam 45 [47, 49] cm, 17¾ [18½, 19¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at Centre 0. Press button 1 (left light on) and button 2 (right light on for 880 machines, left light on for other models).

BROTHER ELECTRONIC MACHINES

Position pattern at each side of centre 0.

BACK

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Insert card and lock on first row. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 16 rows. Using MT+2, K 1 row**. Using MT-1, K 16 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row*. Set RC at 000. K 106 [110, 116] rows. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT+1, K 26 rows. Remove card. Cont in st st and C. Using MT, K 28 rows. RC shows 160 [164, 170] and work measures 44.5 [45.5, 47] cm, 17½ [18, 18½] in. Place marker at each end. K 106 [112, 116] rows. RC shows 266 [276, 286] and work measures 71 [73.5, 76] cm, 28 [29, 30] in.

SHAPE SHOULDERS

Cast off 10 [12, 14] sts at beg of next 10 rows. Cast off rem 46 [50, 54] sts.

FRONT

Work as for back to **. Using MT-1, K 8 rows.

MAKE HOLES FOR TIE CORD

Transfer the 3rd and 4th sts at left and right of centre 0 on to adjacent Ns, leaving 3rd N at each side in WP and 4th N at each side in NWP. K 1 row. Push 4th N at each side into WP. K 1 row. Pick up thread lying across hole on to 5th N at each side. K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Set RC at 000. K 106 [110, 116] rows. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT+1, K 26 rows. Remove card. Cont in st st and C. Using MT, K 28 rows. RC shows 160 [164, 170] and work measures 44.5

[45.5, 47] cm, 17½ [18, 18½] in. Place marker at each end. K 38 [44, 48] rows.

FRONT OPENING

Push 73 [85, 97] Ns at left to HP and cont on rem sts for first side. K 43 rows.

SHAPE NECK

Cast off 12 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next 6 [6, 8] rows. Dec 1 st at neck edge of next and every foll alt row until 50 [60, 70] sts rem. K 8 [4, 2] rows.

SHAPE SHOULDER

Cast off 10 [12, 14] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 10 [12, 14] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

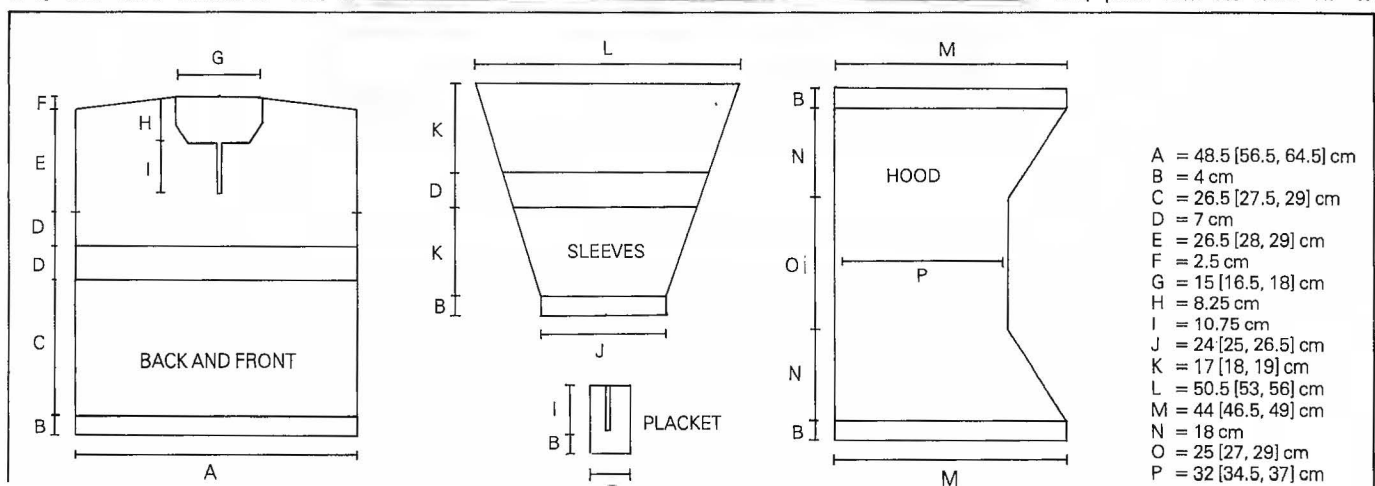
Push 36 [38, 40] Ns at left and right of centre 0 to WP. 72 [76, 80] Ns. Insert card and lock on first row. Work as for back from * to *. Set RC at 000. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 106 [112, 118] sts. K 1 row. RC shows 68 [72, 76]. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT+1, cont to inc on every 4th row from previous inc until there are 118 [124, 130] sts. K 3 rows. RC shows 94 [98, 102]. Remove card. Cont in st st and C. Using MT, cont to inc on every 4th row from previous inc until there are 152 [160, 168] sts. K 3 rows. RC shows 162 [170, 178] and work measures 45 [47, 49] cm, 17¾ [18½, 19¾] in. Cast off loosely.

ZIP PLACKET

Using MC, cast on 24 sts by hand. Set RC at 000. Using MT-1, K 16 rows.

FRONT OPENING

Push 12 Ns at left to HP and cont on rem sts for first side. K 43 rows. Cast off. With carriage at left, push rem Ns from HP to



Dear MKM

I enclose a diagram of how I have solved the problem of using long cards, which I hope will help Mrs M. Sanders of Bradford and anyone else having problems with long cards.

Yours sincerely,

Mrs F. Martin

Thorne, Nr. Doncaster

S. Yorkshire

Dear MKM

I read in your January issue that an owner of a Knitmaster 700 was trying to think of a way to solve the problem of long punchcards falling forward towards the needlebed.

Your reply was to tie a piece of yarn to the mast and thread through the tunnel of the punchcard.

Well, this method is almost the same as mine, but I found that the join on the punchcard would sometimes catch the yarn and so jam up. Instead, I use an empty paper towel roll which is slightly wider than the punchcard. I then thread the yarn through this, so the punchcard can roll over without getting caught up. The diagram might explain better.

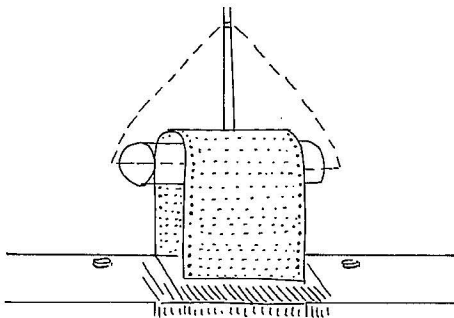
I hope this helps Mrs Sanders and anyone else with the same problem.

Yours sincerely,

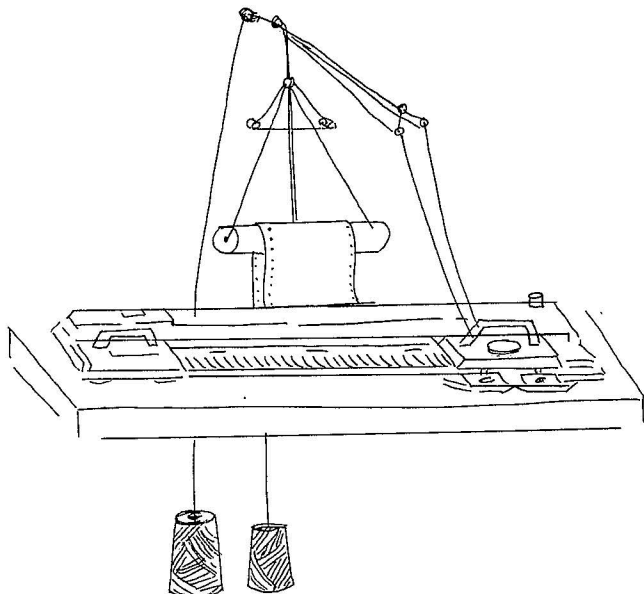
Mrs S. Trayner

BFPO 17

Many thanks ladies, these were just a few of the letters we had in about the problem of holding punchcards in place. It really does show just how clever you all are!

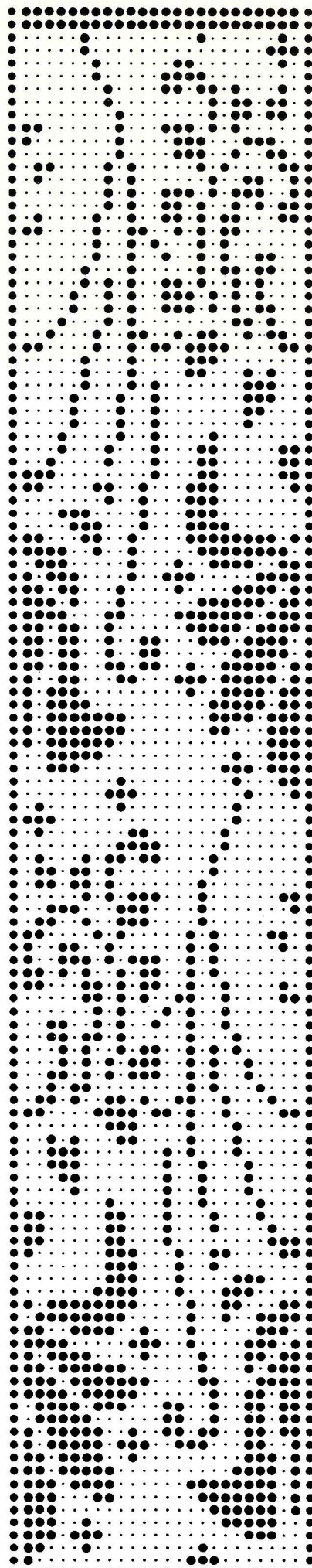


Mrs Trayner (sketch above) and Mrs Martin (sketch below) both use the tube from a kitchen towel roll to support long punchcards.



PUNCHCARD CHART 3

CHART 3 - Use two cards and join or use a punchcard roll.



BACK

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Insert card and lock on first row. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 16 rows. Using MT+2, K 1 row**. Using MT-1, K 16 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row*. Set RC at 000. K 106 [110, 116] rows. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT+1, K 26 rows. Remove card. Cont in st st and C. Using MT, K 28 rows. RC shows 160 [164, 170] and work measures 44.5 [45.5, 47] cm, 17½ [18, 18½] in. Place marker at each end. K 106 [112, 116] rows. RC shows 266 [276, 286] and work measures 71 [73.5, 76] cm, 28 [29, 30] in.

SHAPE SHOULDERS

Cast off 10 [12, 14] sts at beg of next 10 rows. Cast off rem 46 [50, 54] sts.

FRONT

Work as for back to **. Using MT-1, K 8 rows.

MAKE HOLES FOR TIE CORD

Transfer the 3rd and 4th sts at left and right of centre 0 on to adjacent Ns, leaving 3rd N at each side in WP and 4th N at each side in NWP. K 1 row. Push 4th N at each side into WP. K 1 row. Pick up thread lying across hole on to 5th N at each side. K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Set RC at 000. K 106 [110, 116] rows. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT+1, K 26 rows. Remove card. Cont in st st and C. Using MT, K 28 rows. RC shows 160 [164, 170] and work measures 44.5

3 DOLPHIN SWEATSHIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

King Cole Cool Cotton
1 [1, 1] x 500g cone in Royal (MC),
1 [1, 1] x 500g cone in Aran (C).
10 cm, 4 in zip fastener in blue,
2 cm, ¾ in wide elastic to fit wrists.
Small crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 650g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to King Cole Ltd, Manie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 78-82 [87-97, 102-112] cm, 30-32 [34-38, 40-44] in.
Actual size 96 [112, 128] cm, 37¾ [44, 50½] in.
Length to shoulder 71 [73.5, 76] cm, 28 [29, 30] in.
Sleeve seam 45 [47, 49] cm, 17¾ [18½, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

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Place needle 1 cam at Centre 0. Press button 1 (left light on) and button 2 (right light on for 580 machines; left light on for other models).

BROTHER ELECTRONIC MACHINES

Position pattern at each side of centre 0.

[45.5, 47] cm, 17½ [18, 18½] in. Place marker at each end. K 38 [44, 48] rows.

FRONT OPENING

Push 73 [85, 97] Ns at left to HP and cont on rem sts for first side. K 43 rows.

SHAPE NECK

Cast off 12 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next 6 [6, 8] rows. Dec 1 st at neck edge of next and every foll alt row until 50 [60, 70] sts rem. K 8 [4, 2] rows.

SHAPE SHOULDER

Cast off 10 [12, 14] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 10 [12, 14] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

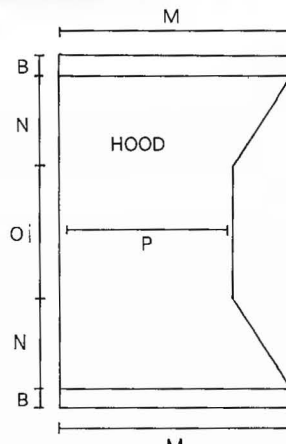
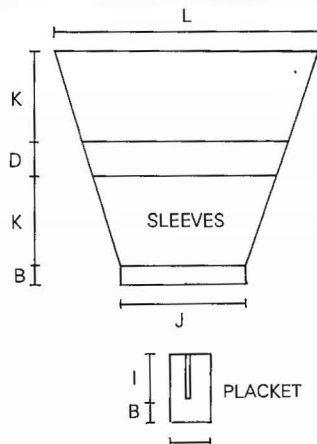
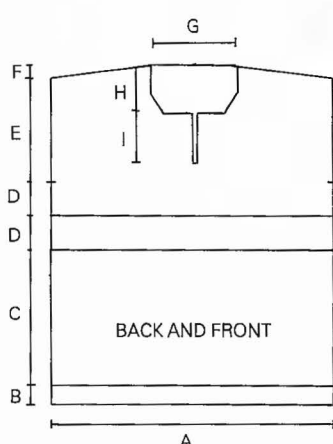
Push 36 [38, 40] Ns at left and right of centre 0 to WP. 72 [76, 80] Ns. Insert card and lock on first row. Work as for back from * to *. Set RC at 000. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 106 [112, 118] sts. K 1 row. RC shows 68 [72, 76]. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT+1, cont to inc on every 4th row from previous inc until there are 118 [124, 130] sts. K 3 rows. RC shows 94 [98, 102]. Remove card. Cont in st st and C. Using MT, cont to inc on every 4th row from previous inc until there are 152 [160, 168] sts. K 3 rows. RC shows 162 [170, 178] and work measures 45 [47, 49] cm, 17¾ [18½, 19¼] in. Cast off loosely.

ZIP PLACKET

Using MC, cast on 24 sts by hand. Set RC at 000. Using MT-1, K 16 rows.

FRONT OPENING

Push 12 Ns at left to HP and cont on rem sts for first side. K 43 rows. Cast off. With carriage at left, push rem Ns from HP to



A	= 48.5 [56.5, 64.5] cm
B	= 4 cm
C	= 26.5 [27.5, 29] cm
D	= 7 cm
E	= 26.5 [28, 29] cm
F	= 2.5 cm
G	= 15 [16.5, 18] cm
H	= 8.25 cm
I	= 10.75 cm
J	= 24 [25, 26.5] cm
K	= 17 [18, 19] cm
L	= 50.5 [53, 56] cm
M	= 44 [46.5, 49] cm
N	= 18 cm
O	= 25 [27, 29] cm
P	= 22 [24, 27] cm





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UWP and finish to correspond with first side.

HOOD

Push 132 [140, 148] Ns to WP. Work as for back from * to *. Set RC at 000. Using C, K 1 row. Dec 1 st at right edge of next and every foll alt row until 96 [104, 112] sts rem. K 100 [108, 116] rows. RC shows 172 [180, 188]. Inc 1 st at right edge of next and every foll alt row until there are 132 [140, 148] sts. K 1 row. RC shows 244 [252, 260]. Using MT-1 and MC, K 17 rows. Using MT+2, K 1 row. Using MT-1, K 15 rows. Using WY, K a few rows and release from machine.

WELT DRAWSTRING

Using MC, cast on 6 sts by hand. Using MT-2, K 4 rows. Set RC at 000. Cont in circular cord knitting, K 900 rows. Cast off.

HOOD DRAWSTRING

Using MC, cast on 6 sts by hand. Using MT-2, K 4 rows. Set RC at 000. Cont in circular cord knitting, K 720 rows. Cast off.

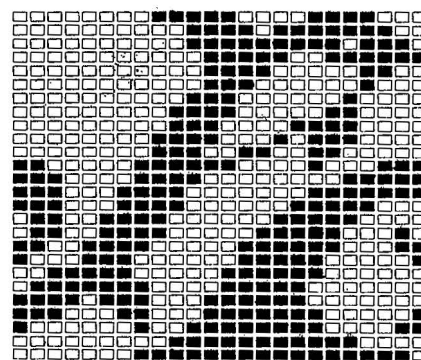
PRESSING

With wrong side facing, pin out all

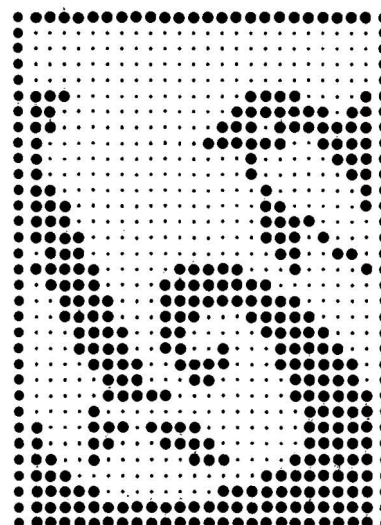
pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers stretching slightly. Join side and sleeve seams, leaving an opening in each cuff for elastic. Insert elastic and join ends. Close opening. Sew zip into placket opening using matching sewing thread. Place placket in position over zip opening of front with lower edge 16 rows below opening and sew into position following straight rows and lines of sts. Sew edges of zip opening to wrong side of zip. Fold over hem at unfinished side of hood and use MC to graft sts of last row to first row of MC (grafting sts should be formed to match hem at other edge). Fold hood hem to hem and join top seam. Gather shaped edge of hood except hems to fit neck edge (excluding placket). With right sides tog backstitch firmly tog. Using C, work a row of double crochet along top edge of placket. Join side edges of hood hems to top edges of placket, leaving approx 1 cm. ½ in open at centre for drawstrings. Thread drawstrings through lower hem and hood hem and tie a simple knot at each end of each string to prevent pulling through.



ELECTRONIC CHART



LATCH ON

"DON'T SHOOT THE SPEAKER..."

There used to be a catch phrase a few years ago "Don't shoot the pianist, he's doing his best". I sometimes feel that one should substitute "speaker" for "pianist".

Joan Lafferty

It is about forty years ago since I gave my first talk. It was also the first and only time I have spoken to an all-male group. My husband was booked to go to the local Rotary Club lunch to talk about the St. John's Ambulance Brigade. He was rushed into hospital with appendicitis thirty-six hours before the lunch; I was unable to find a man who (a) was able to talk and (b) could take time off work. So I volunteered and was the first lady speaker they ever had. (For all I know I may have been the last!) I was not unused to facing a group, having taught at evening classes for several years. But it is one thing to work to a syllabus and quite another to prepare and present one's own material. However, I raised a laugh, unexpectedly, by some innocent remark I made and this set me on the route towards what I hope are amusing talks. Mind you, any actor or comedian will tell you that each audience is different from the next and what goes well with one will drop like a lead balloon with another.

Since my first venture I have spoken to groups of all shapes and sizes – Over Sixties, Women's Institutes, Townswomen's Guilds, Church ladies' groups and so on. It is only in the last ten years or so that I have gone to Machine Knitting Clubs; funnily enough my talk on the "History of Knitting" goes much better with the non-knitters than the knitting clubs. I find you ladies prefer techniques and advice. I feel much more at home with knitting clubs – I know for certain that we talk the same language. Members of a Darby and Joan Club, say, would be quite bewildered if I gave a title "It all dropped off on the floor" – but you would know exactly what was in store!

When I admit to my passion for machine knitting at other organisations I can be certain that a lady will come up after my talk and say "Of course, I like to relax in the evenings with my hand knitting". (A lady in it that machine

hand knitters? A lot of us do both!) This remark is delivered in a variety of ways, sometimes the person is patronising, sometimes belligerent and sometimes apologetic. I have got a reply for the first two – I say sweetly "Oh, yes, I agree. So do I!" This cuts the ground from under their feet nicely. If I am being completely bitchy I say "Oh, yes I like to relax in the evenings, too, I sew up the garment I have made in the afternoon", omitting to say that I have a Hague Linker, which can hardly be called "relaxing". To the apologetic ones I say, with truth, that I like to do a little crochet for relaxation.

I would make a small plea to secretaries and "bookers of speakers" – Could you get a photocopy of your local area, making a large cross where your hall is situated? It would also be helpful if you could give the number of the nearest "A" road, if there is one, also the name that is likely to appear on the road signs. So often I have been going to talk in "Machine village" when the road sign only points me to "Transfer-tool-on-sea". Isn't this an infuriating habit of the signpost

of the meeting. I don't mind if the business is suspended while someone conducts me in style to the top table, where I am quite happy to listen to the rest of the announcements. What I don't like is being completely ignored, say when everyone is milling round chatting to friends, buying cones of yarn (Knitting Clubs); buying home-made cakes (W.I.'s and T.W.G.'s) or potted plants and second-hand clothing (Over Sixty clubs). Sometimes I am greeted at the door then sat in solitary splendour. I wish someone would either sit and chat or suggest that I might like to buy something from the stall. Of course some folks do just that – once I was asked at a Knitting Club if I would care to buy a raffle ticket. I did so and won the first prize – a cone of yarn. I made my husband a long-sleeved sweater (long since worn out) and a sleeveless pullover, still in existence. Perhaps that's why I'm not invited to buy – I might go off with the very thing one of the members was hankering after!

It's funny how a speaker is regarded by the meeting and in particular by the leader. Sometimes I get the feeling (from the Chair) that I am a necessary evil; sometimes I am treated like royalty! A nice touch, this! The tea comes on a pretty tray complete with dolly, tea pot and the best china cups, not forgetting the home-made cakes. The leader then pours the tea to my liking (I have it so weak one can almost see the bottom of the cup). If I suffer from indigestion after giving a talk my husband will say "More Church Hall tea I suppose!" This is no reflection on the tea makers, only my indifferent stomach, which will not stand strong tea! Of course, some venues are not equipped for tea making. I remember going to a knitting club where this was the case. Instead someone had bought a little carton of orange juice, complete with straw, just

nicely! If the audience is in a semi-circle the speaker either talks to the few in the middle, or has to keep turning from left to right, so that one half may miss some pearls of wisdom. I also like to stand to talk. I know some speakers feel it is more informal to perch on the edge of the table, but I like to keep the table between me and my audience. Not that it would be much protection if they threw rotten tomatoes, but I have never had this happen – yet! The real reason that I like a table is because I usually have some equipment with me, even if it's only a postcard with notes of my talk. I have learned not to mind if someone dozes off during my talk – I console myself with the thought that it must be soothing, if nothing else! But why is it that the "dozers" always sit in the front row? I don't particularly mind if someone does their (hand) knitting – we always did this in the Women's Institute in the war days. I don't even mind the occasional whisper from one lady to the next – what I do object to is a couple carrying on a complete conversation, quite oblivious to the fact that I am trying to talk and other members are trying to listen. This happened to me at a Knitting Club once; I was not surprised to learn a few months later that this particular club had folded up.

If people do chat as I am talking I go home and take stock. Is my subject boring? Am I so used to giving this talk that it has become mechanical? I must try harder next time – if there is a next time. If I feel the attention slipping away I will talk particularly to someone in the front row. "You understand all about that" I will say, which usually gets a "yes, I do" or "no, I don't". But one time (at a Darby and Joan Club) all I got was a stony stare from a lady sitting all alone in the front row. After my talk I took my cup of tea and sat down beside this lady – I would win her over come what may! "I didn't hear a word you said," she informed me. "I'm stone-deaf, that's why I sit in the front, because I can lip read to a certain extent." That will teach me to pre-judge my audience.

All this and I haven't given a hint or tip about knitting – and it's too late now. So I will finish with a story about the time when I gave my talk "The adventures of a knitting tutor" to a ladies' group – not knitters let me hasten to add. When I finished a lady popped up from the body of the hall to thank me, which is the custom with these particular groups. Then the Chairman felt called upon to pop up too. "Well," she said, "I thought that was going to be all about knitting" (somewhat scornfully) "but it was amusing!" So if I haven't talked about knitting this month, I do hope I

"I have learned not to mind if someone dozes off during my talk – I console myself with the thought that it must be soothing, if nothing else! But why is it that the 'dozers' always sit in the front row?"

people? Unless the only door to the hall is immediately obvious it is also nice to be told how one actually gets into the place. I have prowled around, in the dark (feeling like Bill Sykes about to do a burglary), hunting for an unlocked door! Having got inside, it is easy to find the hall – just follow the noise of twenty or thirty chattering people!

Most speakers are extroverts, or they would not be facing an audience in the first place. So I, personally, do not mind sitting

for me! Very thoughtful, because it can be thirsty work talking for forty-five minutes.

Halls vary in shape and size, so it isn't always easy to arrange the seats as one might wish. I much prefer to have about eight chairs across with rows stretching down a hall, rather than a couple of rows of twenty arranged in a semi-circle. The first arrangement may not suit some speakers – if they know their voice does not carry. But I don't suffer this way – quite the reverse. Working with

S POTLIGHT



Vic Rhodes, general manager of Jones+Brother, congratulates Tim Kennedy, machine knit winner and Karen Bayliss, hand knit winner.



CLOTHES SHOW AND brother®

You will remember that at the end of March, the BBC Clothes Show programme announced the winner of the Clothes Show and Brother Knitting Competition. The final was held at Hebden Bridge, Yorkshire, at the Birchcliffe Centre and I was lucky enough to attend.

The spirit of Glasnost inspired the design that made Tim Kennedy over-all winner.

The competition had been given the theme of "Freedom" and the final garments all carried this theme through in a variety of ways. Most related to the end of the Berlin Wall or to the end of the "Cold War" with Russia, whilst a couple used the theme in general. In both the hand and machine knitting section the style and

variety of all the garments was quite unusual.

The finalists were selected from over three thousand entrants. On Sunday 17th March, not only was it Clothes Show presenter Jeff Banks' birthday, but we were down to twelve hand knitting and twelve machine knitting finalists.



Winners and runners-up in the Clothes Show/Brother

You might remember having seen the final garments on television. One thing I noticed was that in the hand knitting section the yarns used appeared to be much brighter, with a slightly floral feeling.

In the hand-knitting section Margaret Stott was third with what I felt was a super garment knitted in a chunky yarn and detailed with the flags of many countries and the word "Freedom" down the back.

Mevlit D'Jafer was second with a stunning short jacket covered in sequins and beads. Karen Bayliss was first in the hand knitting section and her garment was again quite something with an intarsia Statue of Liberty. Instead of the flame from the top of the torch, a multitude of flags from all over the world were pouring out and the finished effect was quite stunning. Karen's prize was £500 worth of Rowan yarns, which should keep her busy knitting for a little while.

For the machine knitting section, Patricia Winksell of Jesmond was third and her garment featured people and flags - Jackie Marklew mentioned that it was the 3-D effect of the flags that helped make up the judges' minds. Knitted in autumnal tones it was a very effective garment. Patricia runs a successful business and sells her designs at Harvey Nicholls and Fenwicks. She trained at Leicester Poly, graduating with BA (Hons) in Fashion and Textiles and produces all the garments she designs.

Adele Dargue of Leicester was second in this category. Adele is a student at Leicester Poly and her design of a waistcoat was shimmering in sequins and beads. The design featured the "Yin and Yang" symbols and I understand that Adele sewed all the sequins on herself. This was perhaps the brightest garment in this section and although it was a waistcoat it featured a lot of work.

The winner of the Machine Knitting Category and the overall winner of the competition was Tim Kennedy of Reading, Berkshire. Tim won not only a Brother 950i as the category prize, but also a trip to Japan, something much prized by us all. Both these prizes were sponsored by Brother.

Tim's winning design was a long-sleeved bolero type jacket with an unusual hat, reminiscent of a viking head-dress. His winning design was inspired by "Glasnost" and the design simply developed from his thoughts about the new freedom within Russia, Russian Religion and then on to architecture and clothing. His design is based around the spires of the Russian churches, especially St Basil's Cathedral in the Kremlin.

As his idea grew, he created a

pictures based around churches. He tried out several garment shapes, knitting them on the machine. The final basic shape was knitted in sections and then joined together.

Tim has been knitting for around five years, having developed a strong interest in machine knitting whilst studying fashion at Berkshire College of Art and Design. He started college with a one year Preliminary Qualifying Course and that led on to a two year OND (Ordinary National Certificate) course. This was followed up with another course for his HND (Higher National Certificate).

His final collection at college consisted of seven outfits which strongly featured knitwear, with around eighteen pieces knitted, including evening wear. The final year collection was shown at the Russell Hotel in London in 1990 and since then Tim has been lucky enough to do some freelance work for several companies including Sirdar.

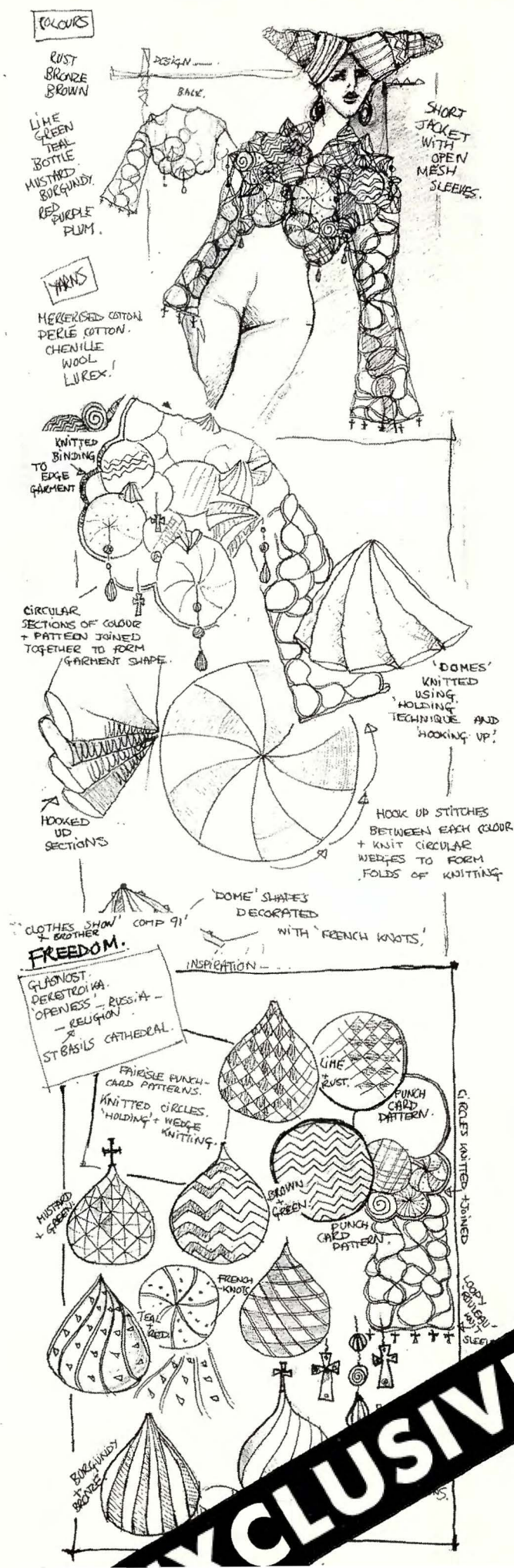
At the moment Tim is working part-time as a sales assistant but he is starting his own business with a friend, Tara Whaley. At present the business is just Kennedy-Whaley and is based in Reading, where Tim and Tara are renting a room in someone's house which they are using as a work room. At present they are working on two ranges.

The first is a high fashion range with a wholesale price between £20.00 to £95.00. The second range is more commercially based - what Tim refers to as the "bread and butter" range and is wholesaling from around £12.00 for children's garments to around £60.00 for adults.

Tim hopes that the high fashion range will sell strongly. It is based upon dresses and all-in-one styles. It is knitted in the latest fashion colours using a selection of yarns including cotton, featuring companies such as Yeoman, Rowan and Pamela Wise. This high fashion range uses embroidery yarns as well as perlé and Lurex yarns.

One thing I noticed when I was talking with him was that Tim was wearing an unusual knitted feature on the sleeves of his shirt, something that was also re-created on his winning garment. I referred to it as "sleeve-stringing". It is very effective and Tim says that it is almost becoming his trademark. Even though his own shirt was cloth this mesh of knitted chaining was worked over the top of the sleeves and you can see the same effect in the bolero jacket.

Tim was actually a runner-up in last year's Clothes Show knitting competition so he is obviously a name to be looking out for in the future. I am sure that his ideas will be taken up and used by other companies and that we will be seeing a lot more of Tim Kennedy



4 SWEATER WITH SLIP STITCH BANDS

PATTERN RATING

Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge electronic machines.

MATERIALS

Ysoman's Panama.

1 (1, 1, 1) x 500g cone in Red (MC)

1 (1, 1, 1) x 500g cone in Ecru (C)

GARMENT WEIGHT

Finished garment in first size weighs 435g.

The fibre content of this yarn is 50% Cotton, 50% Viscose. For further information about this yarn, please write to Ysoman Yarns, 31 High Street, Kibworth, Leicesters LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 (87, 92, 97) cm, 32 (34, 36, 38) in

Actual size 95 (104, 115, 124) cm, 37½ (41, 45½, 49½) in

Length to shoulder 59.5 (59.5, 64, 64) cm, 23½ (23½, 25¼, 25¼) in

Sleeve seam 47.5 (47.5, 49.5, 49.5) cm, 18¾ (16¾, 19½, 19½) in

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

32 stitches and 56 rows to 10 cm, 4 in measured over slip/skip stitch on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of stocking stitch and purl side of knitting as right side of slip/skip stitch. Fill in pattern cards as shown before starting to knit.

We used Brother cards for this pattern and reproduce them courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shipley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

SLIP STITCH PATTERN

KNITMASTER MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 machines, right light on for other models).

BROTHER MACHINES

Place pattern at each side of centre 0.

SINGLE MOTIF FAIR ISLE

KNITMASTER MACHINES

Place needle 1 cam between Ns 26 and 27 at left or right of centre 0. Place point cams at 26 at left and right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 machines, right light on for other models).

BROTHER MACHINES

Position pattern over centre 52 Ns.

BACK

Push 77 [84, 93, 100] Ns at left and right of centre 0 to WP. 154 [168, 186, 200] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card 1 and lock on first row. Set RC at 000. Using MT+1 and MC, K 2 rows. Release card and cont in slip/skip st. K 55 rows. Cont in st st. K 1 row. RC shows 58. Lock RC. Using WY, K a few rows and release from machine leaving Ns in WP. With carriage at right and K side facing, replace sts on to Ns. Release RC *. Using MT and C, K 78 [78, 90, 90] rows. RC shows 136 [136, 148, 148] and work measures 29 [29, 32, 32] cm, 11½ [11½, 12½, 12½] in. Place marker at each end. K 18 [18, 26, 26] rows. RC shows 154 [154, 174, 174]. Lock RC. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at right and K side of st st facing, replace sts on to Ns. Release RC. Lock card on first row. Using MT+1 and MC, K 2 rows. Release card and cont in slip/skip st. K 55 rows. Cont in st st. K 1 row. RC shows 212 [212, 232, 232]. Lock RC. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at right and K side of slip/skip st facing, replace sts on to Ns. Release RC. Using MT and C, K 8 rows. Using MC, K 6 rows. Using C, K 4 rows. Using MC, K 4 rows. Using C, K 4 rows. Using MC, K 6 rows.

SHAPE NECK

Push 101 [108, 118, 126] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 49 [56, 64, 70] sts rem. K 2 rows. Using WY, K a few rows and release from machine. With carriage at right, push 48 [48, 50, 52] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Remove card. Insert card 2 and lock on first row for single motif over centre 52 Ns. Using MT and C, K 10 [10, 20, 20] rows. Release card and cont in single motif Fair Isle with C in feeder 1/A and MC in feeder 2/B. K 68 [68, 70, 70] rows. RC shows 136 [136, 148, 148] and work measures 29 [29, 32, 32] cm, 11½ [11½, 12½, 12½] in. Place marker at each end. K 5 [5, 3, 3] rows. Remove card. Cont in st st and C. K 13 [13, 23, 23] rows. RC shows 154 [154, 174, 174]. Lock RC. Using WY, K a few rows and release from machine, leaving

sts on to Ns. Release RC. Insert card 1 and lock on first row. Using MT+1 and MC, K 2 rows. Release card and cont in slip/skip st. K 55 rows. Cont in st st. K 1 row. RC shows 212 [212, 232, 232]. Lock RC. Using WY, K a few rows and release from machine, leaving Ns

sts on to Ns. Release RC. Using MT and C, K 4 rows.

SHAPE NECK

Push 91 [98, 108, 115] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next 3 rows. Using MC, dec 1 st at neck edge of next 6

dec 1 st at neck edge of next 1 [1, 1, 2] rows. 49 [56, 64, 70] sts. K 3 [3, 3, 2] rows. Using C, K 4 rows. Using MC, K 16 rows. Using WY, K a few rows and release from machine. With carriage at right, push 28 [28, 30, 30] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

TO JOIN RIGHT SHOULDER

Push 49 [56, 64, 70] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Using MT+2 and MC, K 1 row. Cast off.

NECKBAND

Push 140 [140, 144, 148] Ns to WP. With wrong side facing, pick up 140 [140, 144, 148] sts around neck edge and place on to Ns. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-1●, K 4 rows. Using MT-1●●, K 4 rows. Using MT+2, K 1 row. Using MT-1●●, K 4 rows. Using MT-1●, K 4 rows. Using MT-1, K 6 rows. Make a hem by placing alt loops of first row worked in MC on to corresponding Ns. Using MT+2, K 1 row. Cast off behind gate pegs.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

SLEEVES

Push 51 [51, 54, 54] Ns at left and right of centre 0 to WP. 102 [102, 108, 108] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 6 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 108 [108, 114, 114] sts. K 1 row. Cont to inc on every 6th row from previous inc and, at the same time, K 6 rows MC, 16 rows C, 4 rows MC and 74 [74, 84, 84] rows C. 140 [140, 150, 150] sts. RC shows 120 [120, 130, 130]. Lock RC. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at right and K side facing replace sts on to Ns. Release RC. Insert card 1 and lock on first row. Cont to inc on every 6th row from previous inc and, at the same time, using MT+1 and MC, K 2 rows. Release



170] sts. K 4 [4, 2, 2] rows. Cont in st st, K 1 row. RC shows 180 [180, 190, 190] and work measures 39 [39, 41, 41] cm, 15½ [15½, 16¼, 16¼] in. With wrong side of back and front facing, pick up sts between markers and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given, very lightly steam press omitting slip/skip st sections. Leave to cool before moving.

WELTS

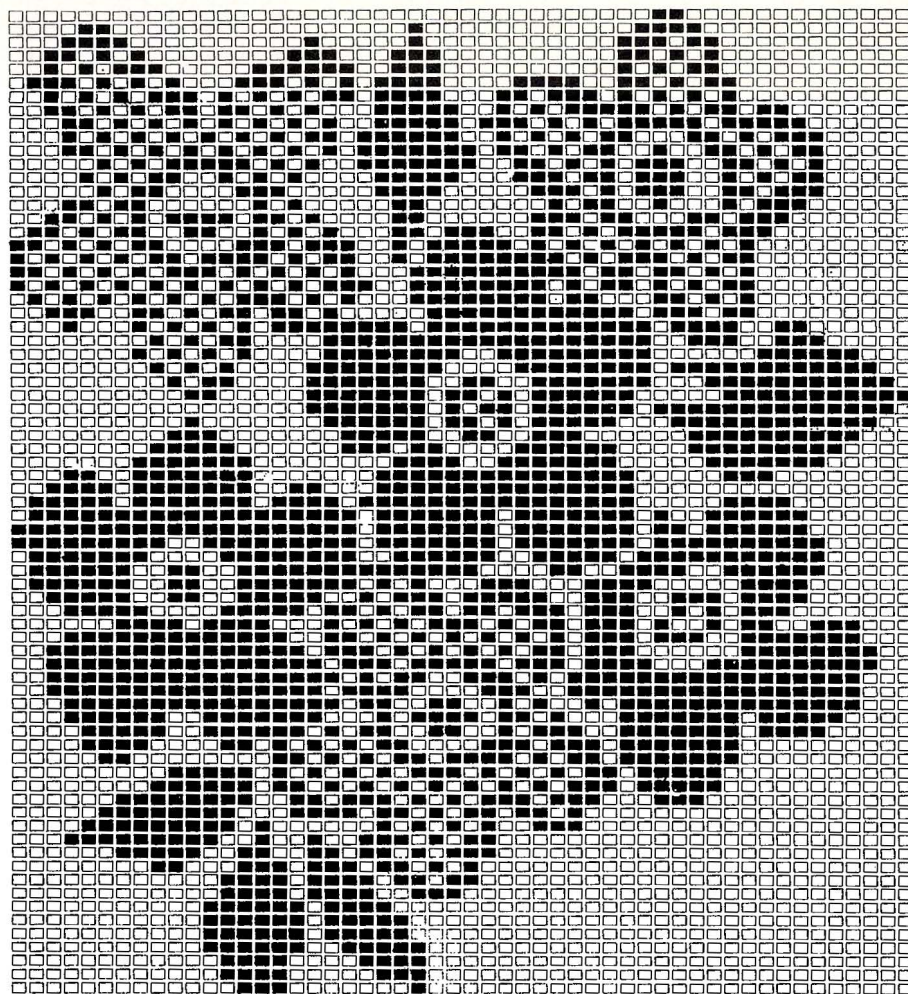
Push 124 [138, 158, 172] Ns to WP. With wrong side facing, replace 154 [168, 186, 200] sts from lower edge on to Ns gathering evenly. Set RC at 000. Using MT-1 and MC, K 24 rows. Using MT+2, K 1 row. Using MT-1, K 24 rows. Make a hem by placing alt loops of first row worked in MC on to corresponding Ns. Using MT+2, K 1 row. Cast off loosely.

CUFFS

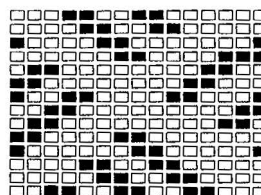
Push 60 [60, 64, 64] Ns to WP. With wrong side facing, replace 102 [102, 108, 108] sts from lower edge of sleeve on to Ns gathering evenly. Set RC at 000. Using MT-1 and MC, K 36 rows. Using MT+2, K 1 row. Using MT-1, K 36 rows. Make a hem by placing alt loops of first row worked in MC on to corresponding Ns. Using MT+2, K 1 row. Cast off loosely.

MAKING UP

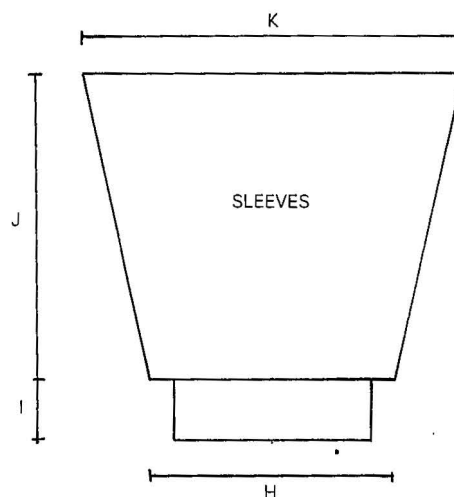
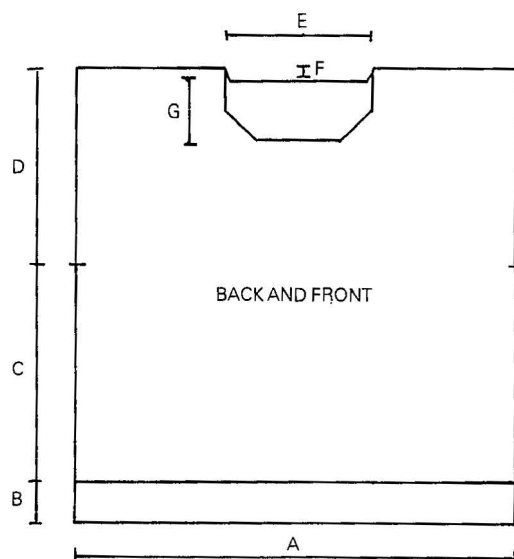
Join side, sleeve and neckband seam. Steam press seams very lightly.



ELECTRONIC CHART 1



ELECTRONIC CHART 2



A = 48 [52.5, 58, 62.5] cm	G = 9 cm
B = 5.5 cm	H = 31.5 [31.5, 33.5, 33.5] cm
C = 29 [29, 32, 32] cm	I = 8.5 cm
D = 25 [25, 26.5, 26.5] cm	J = 39 [39, 41, 41] cm
E = 17.5 [17.5, 18, 18.5] cm	K = 50 [50, 53, 53] cm

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne

I have recently caught up on the Knitmaster Corner in July 1990 MKM, and a couple of matters came to my attention. Although by now you most probably know the answer to the question, however, it does take several months for the magazine to catch up with us down here, if we can get it from a newsagent.

The query relates to a letter last year from Mrs A. Prior about jacquard knitting, when you were not sure what she meant by double rib. This term is in fact Knitmaster parlance for "full needle rib".

The answer therefore would be to punch a card for plain jacquard. If doing a band of patterned jacquard the plain jacquard card can be clipped to the top of the patterned card and you can carry straight on. If doing more than one length of pattern, then unclip the pattern card and insert the plain card. This is a much more satisfactory method than continuing in double rib as you have your tension already set. The plain jacquard card is punched thus.

Take a blank card, punch out the bottom row right across. Leave two blank lines and punch two more lines. Continue with two blank, two punched lines right up the card and end with one punched line. When the card is joined the top and bottom lines make two punched rows. The fabric knitted in plain jacquard then has the same feel and appearance of the patterned jacquard.

Secondly, the query from Mrs Samuels last year as to what constitutes a standard gauge machine does not clearly explain this to a beginner. Standard gauge machines usually have the needles spaced so that there are 4.5 cm across 11 needles, not ten as I have sometimes read. Ten spaces yes, ten needles no. Chunky machines usually have a 9 cm gauge and a machine such as a Passap is 5 cm.

As a chunky gauge is twice the standard gauge, I imagine that

every other needle on a standard gauge machine, providing you don't need more than one hundred stitches and that the yarn is not too thick! Tension samples essential of course.

I must add that I read all the columns for whatever machine in MKM, one can often pick up a valuable hint. Besides that, the magazine costs the earth here and I believe in getting my money's worth!
Yours sincerely,
Joyce Thorley
Waihi Beach, New Zealand

Many thanks for your help on the jacquard Mrs Thorley, it's always great to get a response from readers so far away.

I must add that your remarks on the gauge of a machine are slightly different to what is recognised over here. The gauge is actually the gap between each needle. Whereas you state 4.5 mm over 11 needles, we measure 4.5 mm as the gap between two needles on a standard gauge and 9 mm, being the gap between two needles on a chunky machine. Similarly on a Passap it is 5 mm. This is the recognised measurement I understand from manufacturers. You always measure the gap between two needles set on the bed.

Dear Anne

I am writing to you to tell you the method that I have for threading up my Toyota 901 ribber quickly. Many many know of this method, but I thought that it might be of help.

1. Make a loop on end of yarn.
2. Pull down between machine and ribber and put loop on to side lever, below on ribber.
3. Hold "coupling" yarn feed in hand, put yarn through slot - now turn upside down. Hold yarn from top slot tightly and guide the yarn at bottom into "click" slot and attach to main machine and ribber.

I do enjoy the Tinkering with a Toyota page as well as the other articles. It was great meeting Ann Taylor at Swiftknitters and I was

★ STAR LETTER

Dear Anne

My first is in cheeses and also in cones,
My second is in Singer but not in Jones,
My third is in patterns but not in guide,
My fourth is on carriage and also in glide,
My fifth is in Fair Isle and also in slip,
My sixth is in counter but not in trip,
My seventh is in ribbing but not in plain,
My eighth is in second but not in main,
My ninth is in edging and also in braid,
My whole's in good order and very well made!
Yours sincerely,
Margaret Harris
Okehampton, Devon

*The answer of course is single bed - how many of you got the answer without cheating?
Thanks for the riddle Mrs Harris.*

You will receive a year's free subscription to Machine Knitting Monthly as well as £5 so you'll need to take time off from writing poetry to enjoy your MKM when it arrives each month.

one of her books.

I did send to Mrs White for the attachment arm for the Colour Changer and find it excellent. Many thanks, Ann Taylor, for your help.

Yours sincerely,
Mrs Helen Harris
Southsea, Hants

Thank you Mrs Harris for your information regarding threading up your Toyota 901 ribber. I know that it can be fiddly at the best of times. Thank you also for your kind words about Ann Taylor, we have passed these on and are glad that we can help you.

Dear Anne

I have just knitted up all of my cones of "left over" yarn and am feeling pleased to have made some room in my cupboard, whilst at the same time making something useful. I have made twenty-one Fair Isle cushions for the Sandhurst Day Centre.

This well run centre provides a mid-day meal, various activities and outings for the elderly. The cushions were well received and brightened up the chairs.
The covers are 17 inches

filled square so that the whole thing is washable with ease.

The Dacron filling is off-cuts supplied in five pound bags and costs £5.00. I used just over two bags to complete all the cushions.

I thought other knitters might like to use up some of their left-overs in this way for their local centre. Needless to say, it will not take so long to refill my yarn cupboard!

Yours sincerely,
Mrs A. I. Crook
Camberley, Surrey

Thank you for your letter, I was most interested and so pleased to hear about your really useful way of using up yarn leftovers. I am sure that other readers will copy your idea.

Dear Anne

I am sure that someone else must have sent this tip in to you, but just in case they haven't, here it is, in case it will help someone else.

When punching out a punchcard, I have beside me a piece of black card. This makes life so much simpler, because by putting my punchcard on top of it at various stages, it is much easier to see if the design is right, rather than having a multi-coloured, vague background of everyday objects behind the card.

I am only a beginner, well, I have been knitting for just over a year, but I am addicted to my machine. However, I find that it is not a natural thing which comes easily to me, and I often need help and advice.

Also, when I go on holiday or don't knit, say, for even a week, unlike swimming or cycling which one can pick up again after years of not doing it, I have to re-learn and re-think what to do, when once again I sit in front of my machine.

By the way, aren't I lucky, I've just had my third grand-daughter, just think of all those little dresses I can now knit again.

Yours sincerely,
Mrs Vera Feldman
Birmingham

Thank you for your hint on punching a card and good luck with the knitting. Believe it or not, if I had a penny for every letter I received that started with "I don't know if you..." as you did, I would be a very rich person!

I know that many knitters have the problem you encounter with forgetting the simple things like casting on and so on, if not in front of a machine day after day, it is quite a common problem. I find that often I am reaching for my manual when I have forgotten something that is quite simple.

Congratulations on your grand-daughter, however, by the time you read this she will be

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [79, 85, 91, 97] Ns at left and right of centre 0 to WP. 146 [158, 170, 182, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [79, 85, 91, 97] Ns at left and right of centre 0 to WP. 146 [158, 170, 182, 194] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT, K 2 rows. Cont in Fair Isle and lace patt. K 100 [100, 104, 108, 108] rows. RC shows 102 [102, 106, 110, 110] and work measures 30 [30, 31, 32, 32] cm, 11¼ [11¼, 12¼, 12½, 12½] in.

SHAPE ARMHOLES

Cast off 3 [4, 5, 6, 7] sts at beg of next 2 rows and 1 [2, 3, 4, 5] sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 134 [140, 148, 154, 160] sts rem *. K 73 [71, 75, 77, 75] rows.

SHAPE NECK

Note patt row on card or position in patt. Using a length of MC, cast off centre 30 [30, 34, 38, 38] sts. Using nylon cord, K 52 [55, 57, 58, 61] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 40 [43, 45, 46, 49] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted if required. Take carriage to left without knitting. Release card (if previously locked) and cont in Fair Isle and lace patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 59 [57, 61, 63, 61] rows.

SHAPE NECK

Note patt row on card or position in patt. Using a length of MC, cast off centre 20 [20, 24, 28, 28] sts. Using nylon cord, K 57 [60, 62, 63, 66] sts at left by hand taking Ns down to NWP. Cont on rem sts

5 FAIR ISLE AND LACE TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Emu Superwash 4 ply.
5 [6, 6, 7, 7] x 50g balls in White (MC).
1 [2, 2, 2, 2] x 50g balls in Royal (A).
1 [2, 2, 2, 2] x 50g balls in Sky (B).
1 [1, 1, 1, 1] x 50g ball in Pink (C).
1 [1, 1, 1, 1] x 50g ball in Yellow (D).

GARMENT WEIGHT

Finished garment in second size weighs 325g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to Emu Woollens Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97/102, 107] cm, 32 [34, 36, 38/40, 42] in.
Actual size 93 [100, 108, 116, 124] cm, 36¼ [39½, 42½, 45¾, 48¾] in.
Length to shoulder 52 [52, 54, 56, 58] cm, 20½ [20½, 21¼, 22, 22] in.
Sleeve seam 8.5 [8.5, 9.5, 10.5, 10.5] cm, 3¼ [3¼, 3¾, 4¼, 4¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle and lace pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE AND LACE PATTERN

K 1 row A, 2 rows B and 1 row D. Insert punchcard and lock on first row. K 3 rows MC. Release card and cont in Fair Isle. K 4 rows MC/A. 4 rows MC/C. 14 rows MC/B and 6 rows MC/A. Remove card. Cont in st st. K 3 rows MC, 1 row D, 2 rows B, 1 row A and 4 rows MC. Using MC, cont in lace patt from chart. K 14 rows. Cont in st st. K 2 rows. These 52 rows form pattern.

* Push Ns indicated on card in 11th row of Fair Isle to HP. K the row then manually K Ns in HP using D.

rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 40 [43, 45, 46, 49] sts rem. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted if required. Take carriage to left without knitting. Release card (if previously locked) and cont in Fair Isle and lace patt. Finish to

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 57 [60, 64, 67, 70] Ns at left and right of centre 0 to WP. 114 [120, 128, 134, 140] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular

RC at 000. Using MT-6/MT-6, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 57 [60, 64, 67, 70] Ns at left and 56 [59, 64, 67, 70] Ns at right of centre 0 to WP. 113 [119, 128, 134, 140] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST AND 2ND SIZES

Inc 1 st at right edge.

ALL SIZES

114 [120, 128, 134, 140] sts.

ALL MACHINES

Set RC at 000. Using MT, K 2 rows. Cont in Fair Isle and lace patt (starting with 29th row). Shape sides by inc 1 st at each end of next and every foll alt row until there are 134 [140, 148, 154, 160] sts. K 1 [1, 5, 9, 9] rows. RC shows 22 [22, 26, 30, 30] and work measures 8.5 [8.5, 9.5, 10.5, 10.5] cm, 3¼ [3¼, 3¾, 4¼, 4¼] in.

SHAPE TOP

Cast off 3 [4, 5, 6, 7] sts at beg of next 2 rows and 1 [3, 2, 1, 3] sts at beg of foll 2 rows.

3RD, 4TH, AND 5TH SIZES

Cast off [2, 1, 1] sts at beg of next 4 rows.

ALL SIZES

Cast off 2 sts at beg of next 2 rows. * Cast off 3 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Rep from * until 42 sts rem. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 154 [154, 162, 170, 170] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 155 [155, 161, 170, 170] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 6 rows. Using MT-3, K 13 rows. Using MT-2, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST AND 2ND SIZES

Dec 1 st.

3RD SIZE

Inc 1 st.



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ALL MACHINES

With P side facing, pick up 68 [68,
72, 76, 76] sts around back neck
and 86 [86, 90, 94, 94] sts around
front neck and place on to Ns.
Using MT+3, K 1 row. Cast off.

Press carefully following instruc-
tions on ball band.

MAKING UP

Join left shoulder and neckband
seam. Join side and sleeve
seams. Set in sleeves.

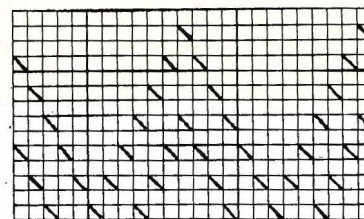
MACHINES WITH RIBBER

Fold neckband in half to inside and
catch down.

PRESSING

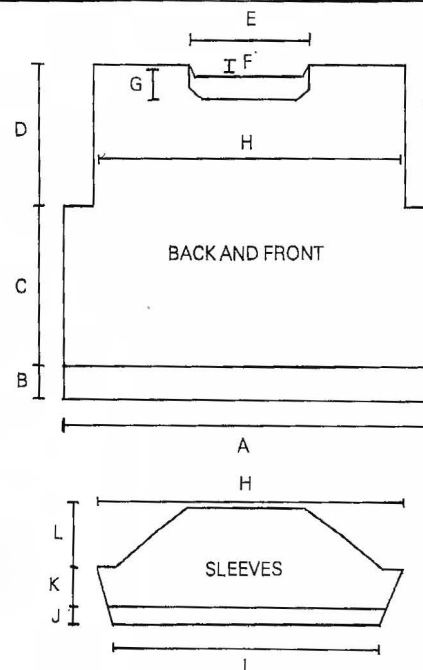
With wrong side facing, pin out all
pieces to measurements given.

LACE CHART



↑
CENTRE
○

☐ = transfer st to adjacent N at
left, leaving empty N in WP.



A = 47 [50.5, 54.5, 58.5, 62.5] cm	G = 5.5 cm
B = 4.5 cm	H = 43 [45, 47.5, 49.5, 51.5] cm
C = 25.5 [25.5, 26.5, 27.5, 27.5] cm	I = 36.5 [38.5, 41, 43, 45] cm
D = 22 [22, 23, 24, 24] cm	J = 3 cm
E = 17 [17, 18.5, 20, 20] cm	K = 5.5 [5.5, 6.5, 7.5, 7.5] cm
F = 2 cm	L = 9.5 [9.5, 10.5, 11.5, 11.5] cm

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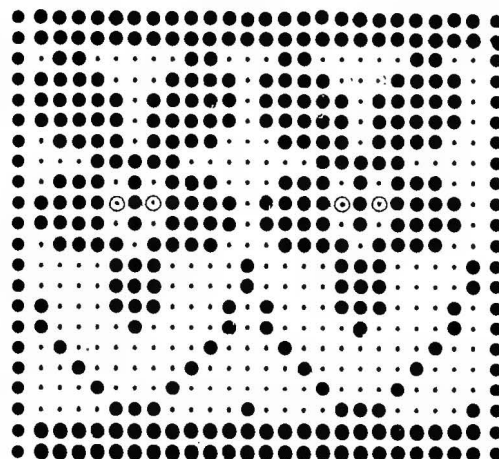
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PUNCHCARD CHART
⊙ = Stitch knitted manually — see

C CREATIVE INTARSIA

SUMMER SCENE

One for the children – both young and old – this month. Starting with a lazy summer sea, here is an idea for you to knit some summer themes.

Ken Freeman

Take the sea, a small desert island and a lighthouse and you get the picture.

Knitted on a standard gauge machine using 4-ply yarn at tension 6, the design works out the perfect size for a child's sweater. Knitted on a chunky machine using two ends of 4-ply cotton or even 4-ply acrylic at around tension 2, you can make up the design to fit yourself.

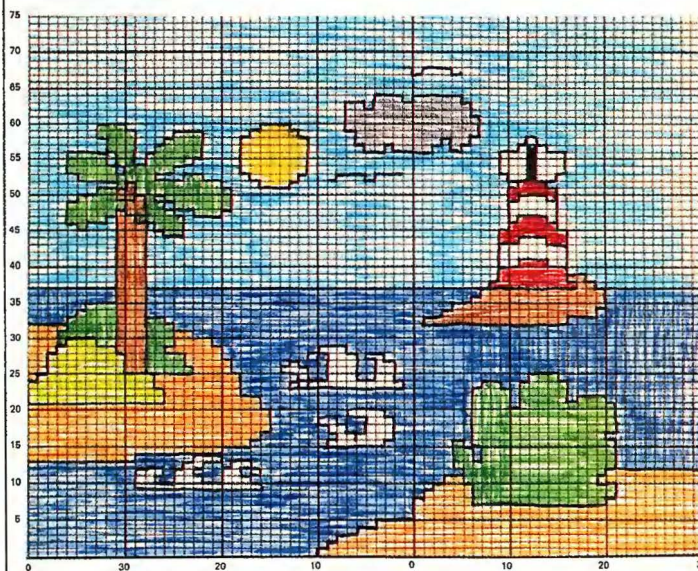
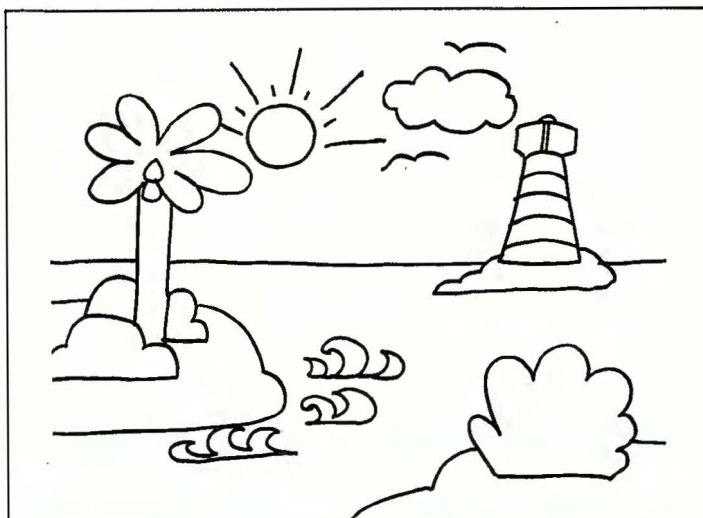
If you want to, you can take out the "waves" and insert a yacht – most children's books show a good clear boat design for you to copy.

I first drew out this simple design, got the lines clear and then transferred it to the graph paper. You can see the finished result. As usual, if you have a charting attachment you can just draw the design out free-hand to be used on your charting paper but as I always say, remember to colour it in. If you need to enlarge the design you can go along to your local photocopy shop or library and they will enlarge the design to the right size for quite a small amount of money, usually between 10p and 25p per sheet. Failing that use a "pantograph", the thing with an expanding arm, which holds a pencil and that will help you to enlarge the design.

Once you have knitted it, to finish off the scene, you can see I have worked in a small amount of embroidery to highlight the coconuts, sun's rays and sea's waves. Another idea might be to use boat buttons to finish the scene, rather than knit the design in, the ideas for using buttons of course are endless.

You don't need much yarn, the main colours being the two blues, but the rest are just small amounts of yarn – a good design for using up left-overs.

From this basic idea you can work a whole variety of summer intarsia designs featuring the sea, taking out the bushes and lighthouse adding a deckchair, boats or people water-skiing. The possibilities are endless. However, remember with intarsia, often the simple design is better and more effective than a more complicated one, especially if you are a beginner.





COLOUR CHANGERS — Part 5

This month, in the last article in her series about colour changers, Diane explores Fair Isle with the single bed colour changer and Jacquard with the double bed colour changer.

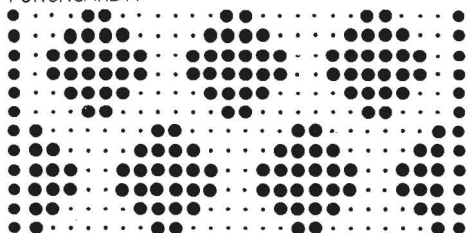
Diane Bennett

Most knitters buy a colour changer mainly to knit "Fair Isle look" fabrics. Using several colours when knitting single bed Fair Isle is easier with a colour changer, and Jacquard, which looks like Fair Isle but has no floats, can be knitted with a double bed colour changer. However, before starting to knit these, experiment with simple stripes and other multi-colour fabrics such as tuck and slip so that you are familiar with setting up and using the colour changer.

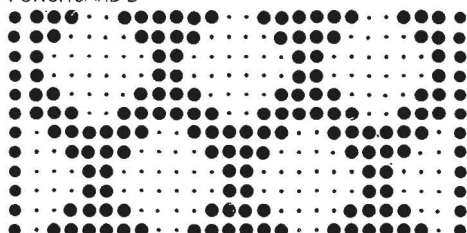
Most multi-colour Fair Isle designs are like the one shown in Fig.1. A background is knitted with the main yarn and several

different colours are used as the contrast yarns. Knitting these without a colour changer involves threading the main yarn into feeder A and changing the contrast colour in feeder B. However, when the colour changer is used, it is only easy to change the yarn in feeder A. Feeder B is very difficult to thread (it could only possibly have been designed by a man!). The main yarn needs to be threaded into this feeder and used for the complete garment piece. This means that most Fair Isle designs need to be marked out in reverse for use with the colour changer. A simple punchcard design is changed from A to B as below.

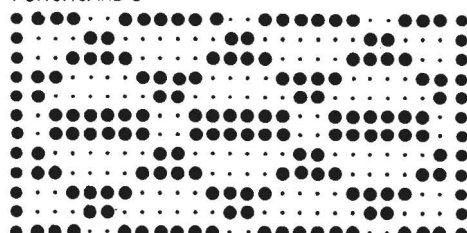
PUNCHCARD A



PUNCHCARD B



PUNCHCARD C



Owners of electronic machines can reverse the needle selection automatically using switch no. 6 (KH900 – use KHC switch).

Starting to knit the design can be confusing, because the main yarn has to be transferred from feeder A to feeder B. With the carriage on the same side of the knitting as the colour changer this is impossible, so it must be done one row before the pattern starts. After knitting the welt, knit one row if necessary to finish with the carriage on the right. Remove the main yarn from feeder A and thread it carefully into feeder B. Hold the yarn above and below the feeder and pull it until you hear the "click". It may be easier to remove the sinker plate from the machine when changing the position of the yarn.

The carriage is now on the right, with the main yarn in feeder B and no yarn in feeder A – which could be disastrous! To knit one row to the left, to collect the contrast yarn in feeder A, bring all needles to holding position (with carriage set to knit them back) and set for Fair Isle. All the needles will then be knitted with the yarn in feeder B. Set the change knob to pre-select the needles ready for the first row of the pattern and knit to the left. Remove the main yarn from the yarn holder and select the first contrast yarn by pressing the button and checking that it slides into feeder A. The design can then be knitted, changing the yarn in feeder A as necessary.

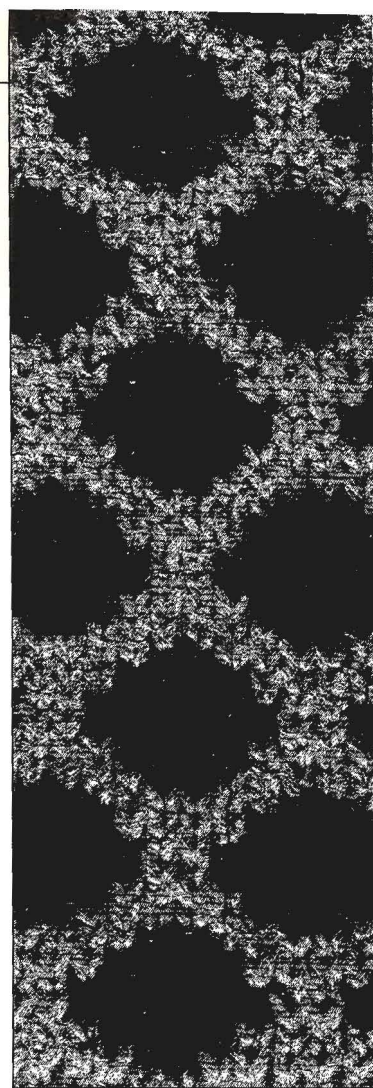
Up to three contrast colours as well as the main yarn can be threaded up to knit the design. Fig.2 shows the very simple sample design, using three colours and changing colour every six rows.

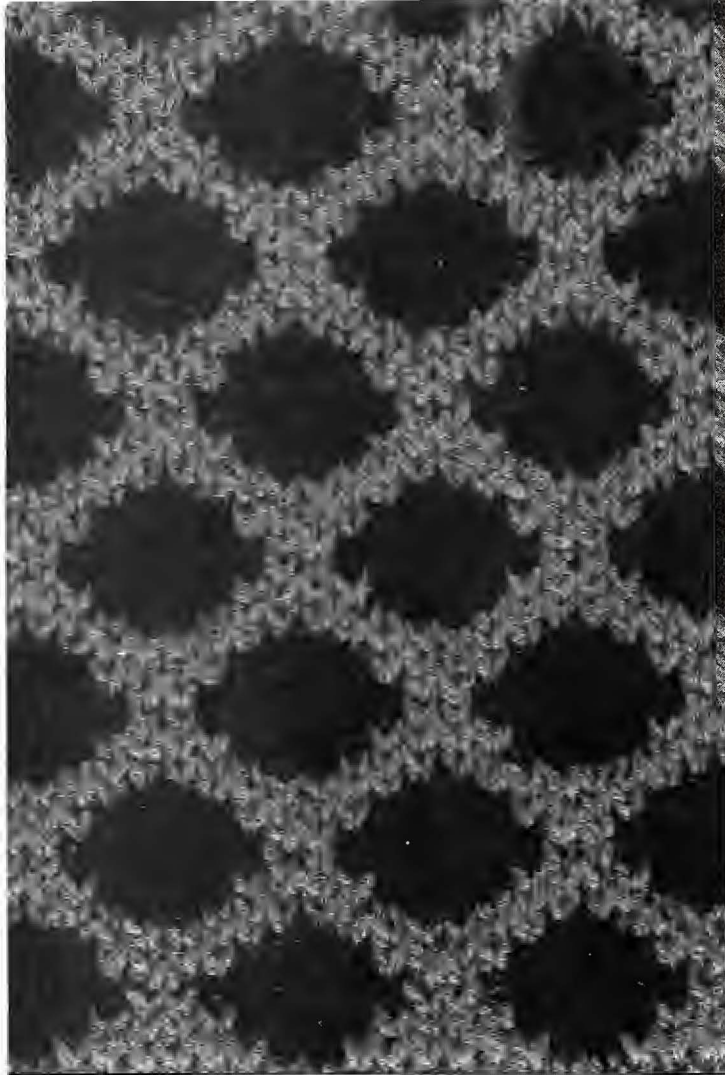
Many traditional Fair Isle designs cannot be used without alteration for the colour changer, because the colour changes are not after even numbers of rows. The Shetland stars, for example, usually have one centre row which would have been knitted traditionally with a bright colour, which was expensive, so only a single row was used. Brother Punchcard Vol. 3 or 4 has a selection of attractive designs suitable for the colour changer, and owners of Brother electronics with Stitchworld patterns can use numbers 43 to 84.

FIG.3

Unfortunately, when using the double bed colour changer for knitting Jacquard it is also necessary to change Fair Isle designs. When using the ribber, it is not possible to thread two yarns to be knitted in the same row. Using the slip (part) setting, needles are selected to knit the two colours on different rows. This produces a fabric which has no floats, but in thickness and weight it is very different from single bed Fair Isle and it is important to remember that the tension is very different.

Each row in the original design is repeated twice, once to knit the main yarn and once to knit the contrast yarn. The sample design is 12 rows long, but this is increased to 24 rows for Jacquard, and it is essential to mark the cards – below is the first half of the sample design, re-marked for Jacquard.





Owners of electronic machines can use any Fair Isle design or motif which is an even number of rows long. Put up/on switch number 7 and the machine will automatically convert the design for Jacquard.

When knitting the design, finish with the carriage on the left and main yarn in the feeder after knitting the welt. Knit one pre-select row to the right. The design is then knitted in blocks of four rows as follows:

Row 1 – knits background (blanks) with main yarn from right to left.
 Row 2 – change to contrast yarn. Knits design (holes) with contrast yarn from left to right.
 Row 3 – knits design (holes) with contrast yarn from right to left.
 Row 4 – change to main yarn. Knits background (blanks) with main yarn from left to right.

The Jacquard fabric, knitted using two colours, is shown in Fig.3. While the carriage is knitting two rows, one with main yarn and the other with contrast yarn, the main bed only knits one complete row of knitting but the ribber knits two complete rows. This produces a rather distorted design and a fabric which has "show-through", with the other colour showing from the back of the knitting on to the right side. To reduce this effect, the newer Brother ribber (850) has the extra "lili" setting, which makes it possible to knit alternative needles on the ribber every row.

the back of the fabric.

Jacquard is usually knitted with a full needle rib setting and this means that it is essential to use fine yarns. Bramwell's Duomagic, Ambergora, two strands of 2/30s acrylic, fine lambswool and other industrial yarns are suitable and Christiana Wools, Whitton View, Leintwardine, Craven Arms SY7 0LS have a wide range of suitable yarns.

It is also possible to use thicker yarns, such as 4-ply, if all needles are in working position on the main bed but some needles are in non-working position on the ribber. Many commercially manufactured knitted garments now use this setting to reduce float problems.

Garments knitted in Jacquard require all the usual double bed techniques. If using a fine yarn, the welt should be knitted with tight 2x2 (2x1 rib). After completing the welt, stop with the carriage on the left and push all the empty needles into work. After knitting two circular rows, set up to knit the design. Only a limited amount of shaping is possible when using the ribber, so necklines are usually shaped with cut and sew and enclosed with a suitable ribbed band.

Many double bed colour changer owners may be reading this part of my article and wondering if they can manage these double bed techniques. I would ask one question – "Have

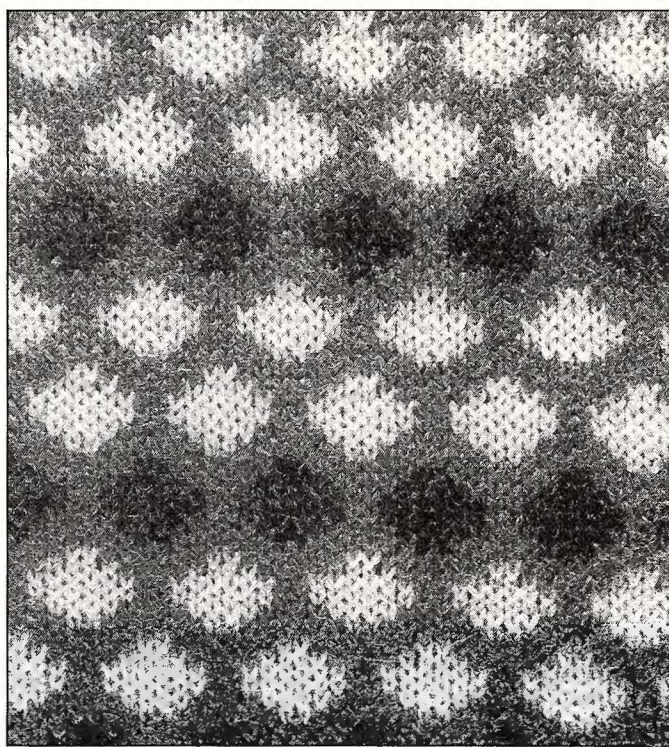


FIG.2



FIG.1

in one colour?" If the answer to that question is no, don't get your double bed colour changer out of its box yet! After all, if you can't knit a ribbed garment with one colour, can you seriously expect to be able to knit one with up to four colours, changing colour every two rows? Of course not! Knit some simple ribbed garments first, to practice the techniques that you need, then start to knit Jacquard. When planning garments for either multi-coloured Fair Isle or Jacquard, keep the shapes simple. This is important not only because of taking the yarns up the edge of the knitting but also because it is very easy to make a mistake with the colour sequence while shaping.

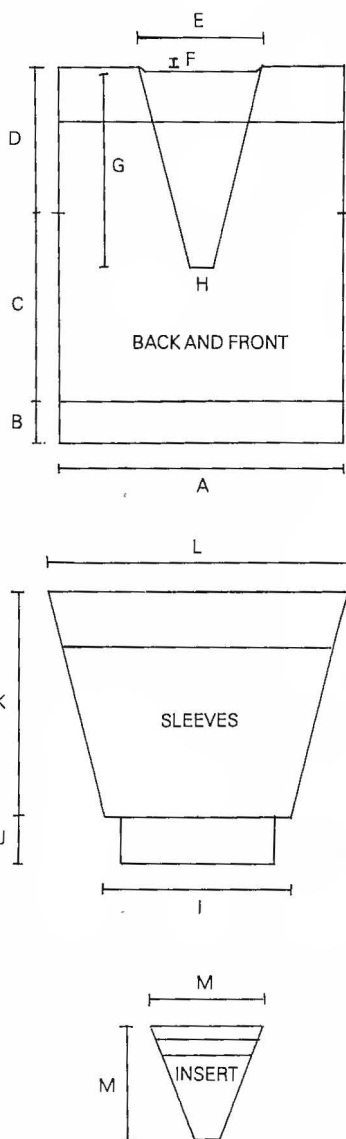
little more difficult to knit using a colour changer than the simpler stitches which I covered earlier in this series. However, the fabrics are very attractive, so do get your colour changer out and give them a try.

★ *This month is your last chance to order either of Diane's books about the colour changer post free. Send a cheque for £4.95 to Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ, stating whether you require a copy of "Single Bed Colour Changer" or "Double Bed Colour Changer". Don't forget to mention "Oh*

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 63 [69, 77] Ns at left and right of centre 0 to WP. 126 [138, 154] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using



A = 50 [55, 61.5] cm
B = 7.5 cm
C = 34 cm
D = 26.5 cm
E = 22 cm
F = 1 cm
G = 36.5 cm
H = 5.5 cm
I = 31 cm
J = 8.5 cm
K = 39.5 [41, 42.5] cm
L = 12 cm
M = 10 cm
N = 10 cm

6 CHENILLE SWEATER WITH INSET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Yeoman's Chenille, and Cashmilon 4-ply.

1 [1, 1] × 500g cone in Lime (MC).

1 [1, 1] × 500g cone in Black (C).

GARMENT WEIGHT

Finished garment in first size weighs 405g.

The fibre content of Chenille and Cashmilon 4-ply is 100% Acrylic. For further information about these yarns, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

These yarns are medium weight and knit as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 99 [109, 122] cm; 39 [43, 48] in.

Length to shoulder 68 cm, 26¾ in.

Sleeve seam 48 [49.5, 51] cm, 19 [19½, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 41 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial setting approximately 8).

25 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 machines, right light on for other models).

BROTHER ELECTRONIC MACHINES

Centre pattern over centre 0.

FAIR ISLE PATTERN 1

K 12 rows MC/C, 4 rows MC only (st st), 12 rows MC/C and 4 rows MC only (st st). These 32 rows form pattern.

FAIR ISLE PATTERN 2

K 2 rows MC/C, 2 rows MC only (st st), 14 rows MC/C, 2 rows MC only (st st) and 2 rows MC/C. These 22 rows form pattern.

MT-6/MT-6, K 38 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 63 [69, 76] Ns at left and 62 [68, 76] Ns at right of centre 0 to WP. 125 [137, 152] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and

loops of first row worked in C evenly along the row. Unravel WY when work is completed.

1ST AND 2ND SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

126 [138, 154] sts.

ALL MACHINES

rows. Release card and cont in Fair Isle patt 1*. K 136 rows. RC shows 140 and work measures 41.5 cm, 16¼ in. Place marker at each end. K 52 rows. RC shows 192. Remove card. Cont in st st and MC. Using MT-1, K 60 rows.

SHAPE NECK

Push 88 [94, 102] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next 3 rows. Using WY, K a few rows over rem 35 [41, 49] sts and release from machine. With carriage at right, push 50 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 96 rows. RC shows 100.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 14 sts. Using nylon cord, K 56 [62, 70] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 7 rows. Dec 1 st at neck edge of next and every foll 7th row until 51 [57, 65] sts rem. K 4 rows. Place marker at right edge. Cont to dec at neck edge on every 7th row from previous dec until 43 [49, 57] sts rem. Cont in st st and MC. Using MT-1, cont to dec at neck edge on every 7th row from previous dec until 35 [41, 49] sts rem. K 8 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Using MT, release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

TO JOIN RIGHT SHOULDER

Push 35 [41, 49] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT+2 and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

SLEEVES

Push 39 Ns at left and right of centre 0 to WP. 78 Ns. Using MT and WY, cast on and K a few rows

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DUOMATIC UPDATE

Introducing the second part of our exclusive
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George le Warré

Last month our pull-out was the first part of the charts which covered the parts and accessories supplied, or available with, various makes of knitting machine. As you will see, this month the second pull-out compares the method used by each manufacturer to knit the various stitch types.

If you are wondering whether your machine can knit a stitch, or to refresh you quickly on how to knit one you haven't tried for ages, the pull-out which can be kept handy by your machine will tell you right away. This information will be useful too if you are thinking of changing

machines. You can check in advance which make gives you the range of facilities you would like before you begin shopping.

Next month the pull-out is completed by a third section on techniques but if you have missed the first part and can't find a copy of our June issue, don't despair. You can order one direct from us, price £1.70 to include postage.

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Set RC at 000. Using MT-1 and MC, K 6 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 84 sts. K 1 row. RC shows 20. Release card and cont in Fair Isle patt 1. Using MT, cont to inc on every 6th row from previous inc until there are 120 sts. K 1 row. RC shows 128. Cont in st st and MC. Using MT-1, cont to inc on every 6th row from previous inc until there are 134 sts. K 1 [7, 15] rows. RC shows 170 [176, 184] and work measures 39.5 [41, 42.5] cm, 15¾ [16¼, 16¾] in. Using WY, K a few rows and release from machine, leaving Ns in WP. With K side facing, replace sts on to Ns. With P side of back and front facing, pick up sts between markers and place on to Ns. Using MT+2 and MC, K 1 row. Cast off.

WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Insert card 2 and lock on first row. Set RC at 000. Using MT-1 and MC, K 4 rows. Release card and cont in Fair Isle patt 2. Using MT, K 2 rows. Shape sides by dec 1 st at each end of next and every foll 4th row until 40 sts rem, K 3 rows. RC shows 26. Remove card. Cont in st st and MC. Using MT-1, cont to dec on every 4th row from previous dec until 14 sts rem. K 7 rows. RC shows 82 and work measures 20 cm, 8 in. Using WY, K a few rows and release from machine.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 60 [60, 64] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 44 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 59 [59, 65] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and C, K 87 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 78 sts from lower edge of sleeve on to

INSERT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 25 Ns at left and right of centre 0 to WP. 50 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 6 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 25 Ns at left and right of centre 0 to WP. 50 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and C, K 11 rows. Push Ns from NWP to

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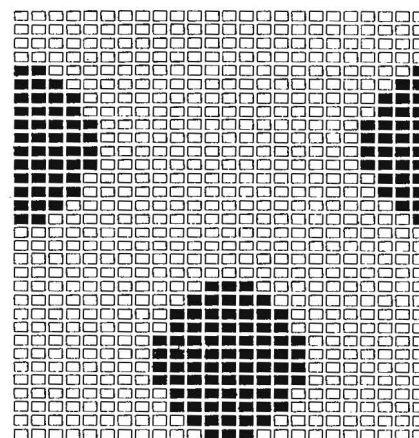
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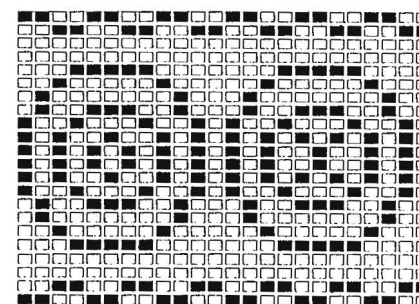
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ELECTRONIC CHART 1



ELECTRONIC CHART 2

Ns gathering evenly. Using MT, K 1 row. Cast off.

BACK NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 62 sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT—6/MT—6, K 18 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 62 Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT—3 and C, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops for first row worked in C evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With P side facing, pick up 62 sts around back neck and place on to Ns. Using MT, K 1 row. Cast off.

FRONT NECKBANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 90 sts in 1×1 rib. Work as for back neckband from * to *.

MACHINES WITHOUT RIBBER

Push 92 Ns to WP. Work as for back neckband from * to *.

ALL MACHINES

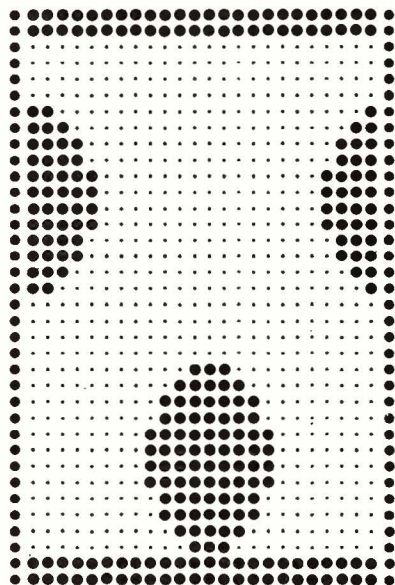
With P side facing, pick up sts along side of neck and place on to Ns. Using MT, K 1 row. Cast off.

PRESSING

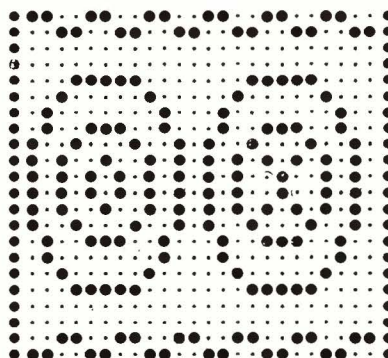
With wrong side facing, pin out all pieces to measurements given. Steam very lightly.

MAKING UP

Graft lower edge of insert to cast off sts at frong neck. Join neckband seams. Slip st lower ends of neckbands into position. Join side and sleeve seams. Slip st side edges of insert into position under neckband.



PUNCHCARD CHART 1



PUNCHCARD CHART 2

On a blank card, punch 2 rows of holes as usual, then punch these 22 rows.



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MASTERCLASS

In fine yarns they don't cost a lot to make and you can achieve some amazing colour effects with different shades of Hobby and polyester thread for exciting summer wear. Punch lace doesn't take any longer – but transfer lace may, it depends on your machine. Take the trouble to hand sew the seams as it looks so good. I also quite often don't make a conventional knitted hem but begin with a closed cast-on and end with a loose cast-off and just catch the hem up loosely for a really flat finish.

You can also create a quite different look by adding tight hems and cuffs for a blouson effect.

Bramwell's Hobby and Silky, Atkinson's Bankok, Bonnie's French Crêpe, Brockwell's fine cottons – all make a good lightweight summer garment and among these you have a lovely colour range to play with – or use up your leftovers for a real many-coloured "Dream coat".

I've given suggestions for simple neck and sleeve finishes in the diagrams, but you could elaborate further by lacing the seams together or by using decorative crochet or knitted trims.

How about a really lavish lurex top or entire dress for evening wear? Or think about fine wool for cooler days. Fine two-ply wool or mixtures make a lovely garment. I already have a beloved winter one in Forsell's two-ply which goes over everything and want to make a "woven" mohair one to slip on instead of a jacket. In fact, I am having some difficulty remembering that I must also design some other shapes, as this is such a versatile and varied design that I could go on using it forever.

I've designed a pattern to start you knitting, using one strand of Hobby and one of fine polyester thread knitted together. You can make it quite plain, parti-coloured or using holding position for my favourite "harlequin" triangles and diamonds. This is a very easy pattern and you can use it for other yarns and for your own variations. Don't forget that you need a looser tension for Fair Isle and do, even for a simple garment, make a sizeable tension square, steaming and drying it before you check your tension. Even for an easy fitting T-shirt you do want it approximately the right

SIMPLE TEE SHIRT

Very easy plain or parti-coloured – a little more effort for triangles but well within the scope of the modestly experienced knitter.

SIZES

Small, medium and large. All are very loose-fitting, so choose which you prefer. Small measures approx: 152 cm (60") round, medium 175 cm (70"), large 200 cm (80"). Length approx 75 cm (30"), medium and large 80 cm (32"). Alter by knitting more or less rows to armhole.

YARNS

Original; one strand Bramwell's Hobby knitted together with one strand fine 120's polyester thread.

QUANTITIES

In one colour; 1 cone Hobby and 1×5,000 metre cone polyester for all sizes. (Approx. ¾ of a cone is needed.) For parti-coloured 'triangles', half this quantity in each colour.

TENSION

Approx. 34 stitches and 48 rows to 10 cm (4"), T 3 or T 4. This may vary with some colours. I found that white worked out looser than black and some dyes also vary in many yarns, so do check this.

TO KNIT PLAIN

Begin at left of needlebed. Cast on in waste yarn over 100-0-20 (100-0-40, 100-0-60). Knit about 15 rows. One loose row. Change to main yarn and main tension. Knit 40 rows, pick up first row to make hem (don't knit loose row for turn of hem). Knit 1 row loose.



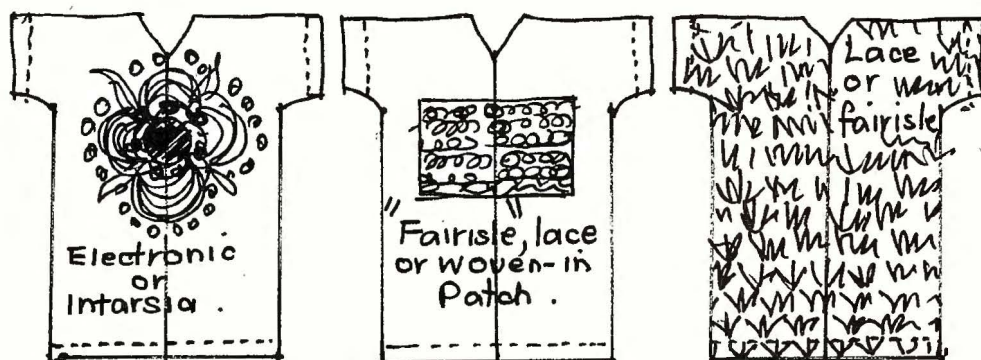
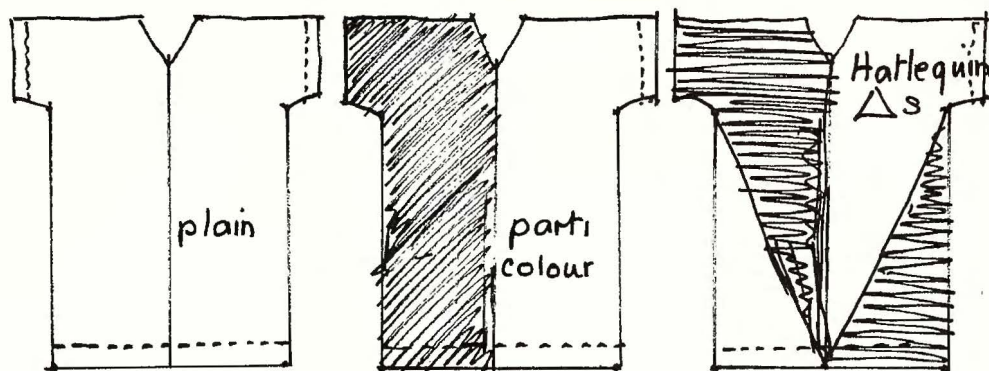
Main tension; knit 200 (240, 240) rows to armhole at right. Increase 5 stitches every time carriage is at right, 8 times (40 stitches, 16 rows). Knit 90 rows more. To shape neck, decrease 1 stitch at left every alternate row, 20 times (40 rows). This completes half the front to shoulder. Continue knitting for the back.

BACK. Increase 1 stitch at left 20 times. Knit 90 rows. Cast off 5 stitches at right, 8 times. Knit 200 (240, 240) rows. Knit 1 row loose. Knit 40 rows. Pick up loose row and cast off loosely.

Make another piece the same. No need to reverse shaping as you simply turn this piece round so that "back" becomes "front". Sew centre back and centre front seams from hem to neck, using fine loose oversewing, picking up one thread only each side. Your seam should be almost invisible. Sew side seams, using fine backstitch for "sleeve" portion. Steam lightly. Turn in 2.5 cm (1") at edge for sleeve hems and slip stitch loosely. Neaten ends. Steam again, pressing hems lightly if necessary. Dry flat.

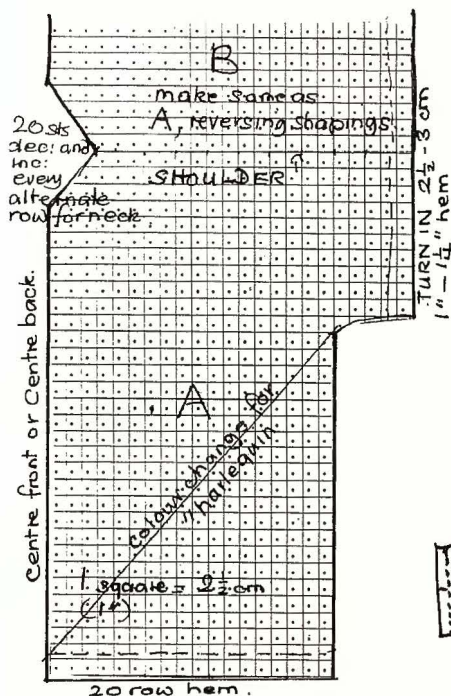
For parti-coloured version. Colours A and B. Knit "front" to shoulder in A, "back" from shoulder to hem in colour B.

For Harlequin triangles. Colours A and B. Begin with hem in A. * In A, knit 1 row from right to left. Push first needle at left to hold, knit back 1 row *. Repeat from * to * until all needles are in hold (small and medium). 20 needles at right still in knitting position (large). Push all these to hold. Take carriage across to left. Change to B. ** Push first needle at left to upper knitting position, knit 1 row. Knit 1 row back **. Repeat these 2 rows until all

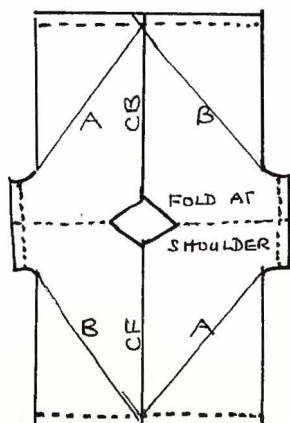


IDEAS FOR PATTERNING .

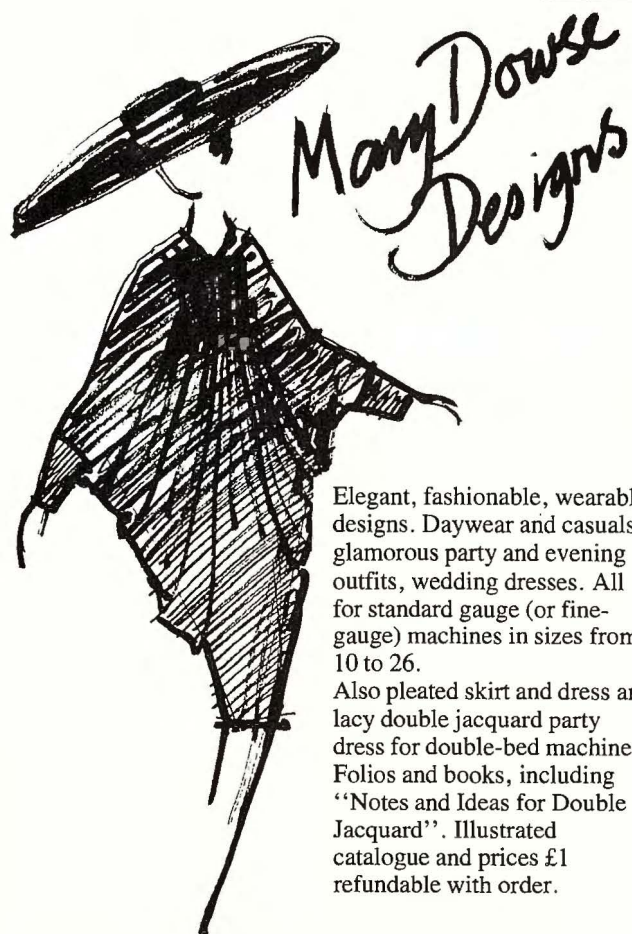
needles are knitting (Large: to last 20 stitches, push all these to knitting position). Knit to shoulder. Change to colour A. Knit to armhole. Reverse * to * shaping. Change to B. Reverse ** to ** shaping. Knit hem as for plain shirt. Finish as for plain version.



Make both pieces alike and turn second piece round to sew together



Make 2 complete pieces (A and B as one) with no shoulder seam.



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7 SHORT SLEEVED JACKET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Christiana Braemar 2/30s.
2 x 250g cones in Aran (MY).
8 buttons.

Crochet hook.

GARMENT WEIGHT

Finished garment in first size weighs 390g.

The fibre content of this yarn is 60% High Bulk Acrylic, 20% Wool. For further information about this yarn, please write to: Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 9LS.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 107 [120] cm, 42 1/4 [47 1/4] in.

Length to shoulder 64 cm, 25 1/4 in.

Sleeve seam before turning up cuff 38.5 cm, 15 1/4 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

18 pairs of needles on each bed (as diagram 1) to 28 cm and 90 rows to 12 cm, measured over pattern after lightly steam pressing (stitch size setting approximately 5.5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

For the purpose of this pattern only, actual front bed needles are counted.

The main part of the garment is knitted using two strands of yarn with three strands being used for the neckband.

Keep end pushers in position as diagram when increasing and decreasing.

PATTERN

Set lock on AX/AX, K 4 rows. Back one full turn to the left. Set lock on N/N, K 2 rows. Back one full turn to the right. These 6 rows form pattern.

BACK

Handle down. Orange or blue strippers. Set up 101 [113] Ns on each bed in WP. Arrange Ns and pushers as diagram 1. 34 [38] pairs of Ns on each bed in WP. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set RC at 000. Set stitch size to 5/5 and cont in patt. K 315 rows. Work measures 42 cm, 16 1/2 in. Place marker at each end. K 165 rows. RC shows 480 and work measures 64 cm, 25 1/4 in. Place a marker at each side of centre 16 pairs of sts. Cast off loosely.

FRONTS

Handle down. Orange or blue strippers. Set up 53 [59] Ns on each bed in WP. Arrange Ns and pushers as in diagram 1. 18 [20] pairs of Ns on each bed in WP. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set RC at 000. Set stitch size to 5/5 and cont in patt. K 315 rows. Work measures 42 cm, 16 1/2 in. Place marker at each end. K 104 rows. K 1 row extra for second front.

SHAPE NECK

Cast off 2 pairs of sts on each bed at beg of next row, K 5 rows. Cast off 1 pair of sts on each bed at beg of next and every foll 6th row until 9 [11] pairs of sts rem. K 18 rows. Cast off loosely. K second front to match reversing shaping by noting alteration in number of rows worked.

SLEEVES

Handle down. Orange or blue strippers. Set up 65 Ns on each bed in WP. Arrange Ns and pushers as diagram 1. 22 pairs of

shows 288 and work measures 38.5 cm, 15 1/4 in. Cast off loosely.

NECKBAND

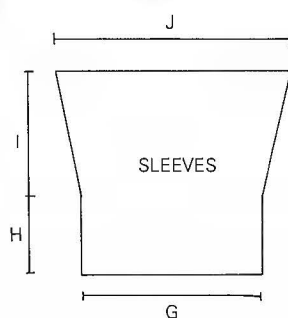
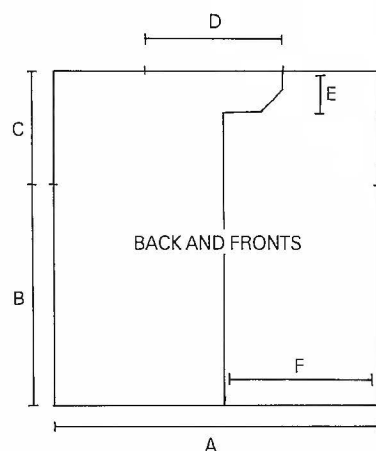
Handle up. Orange strippers. Set up 128 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1 1/2/1 1/2. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 2 rows. Set lock on N/N and stitch size to 6/6, K 5 rows. Set stitch size to 5 1/2/5 1/2, K 4 rows. Set stitch size to 5/5, K 4 rows. Set stitch size to 4 1/2/4 1/2, K 4 rows. Set stitch size to 4/4, K 4 rows. Set stitch size to 4 1/2/4 1/2, K 4 rows. Set stitch size to 5/5, K 4 rows. Set stitch size to 5 1/2/5 1/2, K 4 rows. Set stitch size to 6/6, K 5 rows. Push up all in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Handle down. Set lock on N/N and stitch size to 4 1/2/4 1/2, K 1 row. Black strippers. Set lock on GX/N and stitch size to 5 3/4, K 2 rows. Set stitch size to 6 1/2, K 2 rows. Pull yarn down between beds. Set lock on N/GX and stitch size to 5 3/4, K 2 rows. Set stitch size to 6 1/2, K 2 rows. Either K a few rows in WY and release from machine, or join on the machine using the Passap method (starting and finishing 2.5 cm, 1 in in from front edges).

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press lightly.

MAKING UP

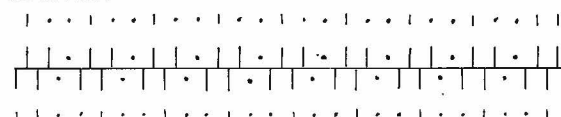
Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Work 1 or 2 rows of double crochet along both front edges and across first 3 cm, 1 1/4 in of neck edge. If you have not already used the Passap method for joining neckband, pin it into position 2.5 cm, 1 in in from front edges. Unravelling WY as required, backstitch through open loops of last row worked in MY, first on the right side then on the wrong side. Fold ribbed part of band in half to the wrong side and catch down. Join open ends of neckband. Sew on buttons. The buttonholes are formed by the first line of 'ladders'.



A = 54.5 [61] cm G = 35 cm
B = 42 cm H = 14.5 cm
C = 22 cm I = 24 cm
D = 25.5 cm J = 44 cm
E = 8 cm

Ns on each bed in WP. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set RC at 000. Set stitch size to 5/5 and cont in patt. K 108 rows. Shape sides by inc 1 pair of sts on each bed at each end of next and every foll 60th row until there are 28 pairs of sts. K 59 rows. RC

DIAGRAM 1





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you are thinking of changing

machines. You can check in
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Next month the pull-out is
completed by a third section on
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DUET MAGAZINE, 7 Flambard Road,



George le Warré

CONVERSION CHARTS

PART 2
STITCH
TYPES
PULL-OUT AND KEEP

STITCH TYPE	BROTHER	PASSAP	SILVER	SUPERBA	TOYOTA
STOCKING STITCH	Change knob NL. Cam release lever - PLAIN. No ribber	BACK GX FRONT N OR BACK N FRONT GX Black strippers	Cam Lever O (Stocking Stitch) Central Position No ribber	BACK  FRONT  or BACK  FRONT  Flow combs OPPOSITE	Cam lever PL Card Lever O Partial knit lever O Weaving levers DOWN
SINGLE BED TUCK	Change Knob KC + card or electronics Both Tuck buttons in No ribber	DUO BACK GX FRONT AX 6000 FRONT KX + Techs 129 - 131 & 169 ALL Black strippers	Cam lever to Tuck or  + card or electronics. No ribber	BACK  FRONT  + electronics Flow combs OPPOSITE Bed space 4 - 5	Card lever C Pattern dial T Partial knit O Weave levers DOWN
WEAVING (KNIT-WEAVE)	Weaving brushes WT Change knob KC. + Card or electronic Cam release lever PLAIN No ribber	Not possible. But see WEFT INSERTION	Cam lever O Weaving brushes in work + card or electronics No ribber	Weaving brushes in BACK  FRONT  + card or embedded pattern Bed space 5 - 6 Flow combs OPP	Weaving levers to + Cam lever PL Partial knit lever O Card lever O + card
SLIP STITCH	Change knob KC Both part buttons + card or electronics No ribber	DUO BACK GX FRONT ←BX Deco 2 or 4 + card & pushers 6000 BACK GX FRONT LX St Patt + Tech 170 Black strippers	Cam lever to SLIP + card or electronics No ribber	BACK  FRONT  Flow combs OPPOSITE Bed space 5 + card or embedded pattern	Card Lever C Pattern Dial E Partial knit lever O Transfer stitch lever O Weaving levers DOWN
FAIRISLE	Change knob KC. MC button in 1 col in A 1 col in B + card or electronics	DUO BACK GX FRONT ←BX Deco 4 + card 6000 BACK GX FRONT LX St Patt + Tech 176-179 Black strippers	Cam lever to Fairisle or Knit in + card or electronics No ribber Col 1 feed 1 Col 2 feed 2	BACK  + JAC KEY NRB UP FRONT  + card or electronics Flow combs OPPOSITE Bed space 5 + Second yarn guide	Card lever C Pattern dial C Partial knit lever O Weaving levers DOWN Transfer stitch lever O Col 1 feed 1 Col 2 feed 2 No ribber

STITCH TYPE

	BROTHER	PASSAP	SILVER	SUPERBA	TOYOTA
LACE <i>Japanese machines, (Brother, Silver, Toyota), make lace by transferring stitches sideways on single bed. European machines, (Passap & Superba), make lace by transferring stitches from bed to bed. The overall effects are very similar in many cases, but the advantage with the European system, special lace patterns do not need to be produced. Lace may be made from almost any stitch pattern.</i>	Lace carriage set to N or F (preference) Change knob NL. Cam release lever PLAIN + card or electronics Use main carr & lace carr in sequence as shown on card. Extension rails necessary.	DUO BACK N FRONT BX Deco 2 or 4 + card FB pushers Knit 2 or 4 rows & trans FB stitches to BB with U70 or U100 6000 BACK N FRONT LX St Patt + Tech 280 - 283 Trans stitches to BB with U70 or U100E ALL Machines Black stripper	Punch lace using invisible thread Cam. lever P + card or electronics. True lace with one action lace carr knits and transfers in one go, + card or electronics No extension rails necessary	Electronic St Patt BACK O FRONT  Knit 2 rows, use transfer carr to trans BB sts to FB 1/4 pitch lever to transfer pos Bed space 4	Main carr made single action by adding lace attachments included. Extension rails not necessary. Card lever C Pattern lev PL Trans lever O Partial lever O Weave lev + + lace card
GARTER STITCH	Use electronic garter carriage Or knit stocking stitch 1 row & turn with garter bar	DUO BOTH LOCKS CX 6000 BACK CX FRONT LX Handle up Tech 107 ALL Black strippers. Knit 1 row transfer with U100 or U100E on 3	Cam lever central. Knit 1 row turn with garter bar	BACK  FRONT  Knit 1 row Trans with garter carr with buttons both up	Cam lever O Card lever O Partial lever O Weave levers DOWN Knit 1 row turn with garter bar
PATTERNED GARTER STITCH	Card or electronics + electronic garter carriage	DUO Card + various settings. Trans with U100 or 100E on 1 6000 St Patt + Tech 286. Trans with U100E on 1	Hand manipulate stitches. No automatic device	BACK  or  FRONT  + St Patt Make trans bed to bed according to pattern with Garter carr	Hand manipulate stitches. No automatic device
CIRCULAR (TUBULAR) KNITTING	Change knob KL. Hold cam lev N. Lt part button. Ribber. Hold cam lev N Slide knob 1 Tuck lev R Cam lev N. Rt cam lev PR	DUO BACK CX FRONT CX 6000 BACK CX FRONT LX Tech 107 ALL Black strippers	Cam lev Slip Russ levers I Lt Side lev  Rt side lev  Ribber Set lev Lt0 Rt1 Pick knob  Russ levers — Half pitch P	BACK  FRONT  Bed space 5 Flow combs OPPOSITE	Main E (Empty <) Ribber Lt knit lever down. Rt knit lever up. (Empty)

STITCH TYPE	BROTHER	PASSAP	SILVER	SUPERBA	TOYOTA
WEFT INSERTION	Main and Ribber beds and carriages set for 1X1 or any other rib setting of your choice. *Knit 1 row. Lay thicker yarn across zig-zag between beds.* Repeat from * to * throughout. Patterns may be varied with racking, using main bed on tuck with pattern card, or both.	Main and Ribber beds and carriages set for 1X1 or any other rib setting of your choice. *Knit 1 row. Lay thicker yarn across zig-zag between beds.* Repeat from * to * throughout. Patterns may be varied with racking, using main bed on tuck with pattern card, or both.	Main and Ribber beds and carriages set for 1X1 or any other rib setting of your choice. *Knit 1 row. Lay thicker yarn across zig-zag between beds.* Repeat from * to * throughout. Patterns may be varied with racking, using main bed on tuck with pattern card, or both.	Main and Ribber beds and carriages set for 1X1 or any other rib setting of your choice. *Knit 1 row. Lay thicker yarn across zig-zag between beds.* Repeat from * to * throughout. Patterns may be varied with racking, using main bed on tuck with pattern card, or both.	Main and Ribber beds and carriages set for 1X1 or any other rib setting of your choice. *Knit 1 row. Lay thicker yarn across zig-zag between beds.* Repeat from * to * throughout. Patterns may be varied with racking, using main bed on tuck with pattern card, or both.
PILE KNITTING	Main. Change knob NL. Holding cam lever N. Lt tuck button in. Ribber. Holding cam levers N. Lt cam lever N. Rt cam lever PR. Tuck lever R. Slide knob 1. Knit 2 rows with both carriages, then 2 rows with ribber carriage only.	ALL Machines Back EX Front CX Knit 2 rows with both locks, then 2 rows with front lock only. <i>6000 machine Disconnect electronic connecting cable from socket in back lock. Tape across front lock beneath the row counter using adhesive tape.</i>	Main. Cam lever stockinet. Russel levers . Side levers •. Ribber. Lt set lever 0 Rt set lever 1 Pick knob ← Russel levers — Knit 2 rows both carriages, 2 rows front carriage only.	Back  Front  Knit 2 rows with both carriages, then 2 rows with the front carriage only. Bed space 5. Flow combs alternate. The addition of the pushing down wheels will help this stitch formation knit correctly.	Use Pile Knitting accessory which attaches to ribber carriage.
STRIPED JACQUARD (Main & contrast colours form horizontal stripes on the back of the fabric)	Main. Both part buttons. Change knob KC. Special punch card. Electronic use button 7. Ribber.H.C.L. N. Tuck lever R. Cam levers N. Change knobs O. 2 rows each col.	DUOMATIC Back N Front ←BX Deco 4 + card 6000 Back N Front LX + pattern Techniques 183 & 185	Main. Cam lever Slip Side levers ∇ Russel levers both + special card. Ribber. Both set levers 1. Pick knob ← Russel levers — 2 rows col 1 & 2 rows col 2.	Back ○ Front ∇ All other buttons neutral. Set electronics to XXX. 9000 select 3 col from screen menu. Jacquard claw or col changer. 2 rows col 1, 2 rows col 2.	Possible, but time consuming due to no double bed colour changer. Use Simulknit instead for floatless jacquard.

STITCH TYPE	BROTHER	PASSAP	SILVER	SUPERBA	TOYOTA
FISHERMAN'S RIB	Main. Change knob NL. Holding cam lever N. Left tuck button in. Ribber. Holding cam levers N. Left cam lever N. Right cam lever PR. Tuck lever P.	DUOMATIC Back EX Front EX 6000 Back EX Front KX Technique 104	Main. Cam lever stockinet. Russel levers Side levers ∩ Ribber. Left set lever 0. Right set lever 1. Pick knob ∩. Both Russel levers —.	All machines Back  Front 	Main. Pattern lever T. Ribber. Lt knit lever down. Rt knit lever up. Tuck.
HALF FISHERMAN'S RIB	Main. Change knob NL. Cam release lever Plain. Ribber. Holding cam levers N. Lt cam lever N. Rt cam lever PR. Tuck lever P.	DUOMATIC Back N Front EX Or reverse settings 6000 Back N Front KX Technique 105 Back EX Front KX Technique 106	Main. Cam lever stockinet. Ribber set as above.	All machines Back  Front  OR Back  Front 	Main. Cam lever PL. Ribber. Lt knit lever down. Rt knit lever up. Tuck lever down.
LONG STITCH (HALF MILANO)	Main. Change knob NL. Cam release lever Plain. Holding cam lever Plain. Ribber. Holding cam levers N. Slide lever 1. Tuck lever R. Lt. cam lever N. Rt cam lever PR.	DUOMATIC Back CX Front N OR reverse settings. 6000 Back CX Front LX Technique 116 OR Back N Front LX Technique 117	Main. Cam lever stockinet. Russel levers to . Side levers •. Ribber. Lt Set lever 0. Rt set lever 1. Pick knob ←. Russel levers to —.	All machines Back  Front  OR Back  Front 	Main. Cam lever PL. Ribber. Rt knit lever up Lt knit lever down. Rt knit lever up. Tuck lever up.
DOUBLE JACQUARD (using both colours together)	Not Possible	Not Possible	Not Possible	Back + Jacquard button. Both NRB up. Front NSB down (O) NRB neutral No jacquard button. Insert second yarn guide with colour 2. Use card of your choice.	Not Possible as true double jacquard, but use Simulknit for a double bed jacquard type fabric with no floats on the reverse.

COMPETITION

Bob Daw

If you've designs on yarn
here's a *dream* of a prize

**24 cones of
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an *exclusive* prize from

*designer
yarns*

LITERARY GEMS

Of all gifts that this Sceptered Isle has bestowed on the world at large, it is arguable that the native tongue has allowed giants of literature to bloom and flourish as nowhere else on earth.

Other great gifts have of course been bestowed by a wide variety of Prize Competition sponsors in the pages of this illustrious publication. This month is no exception, so step forth Designer Yarns and proudly announce to your audience that someone in the auditorium will receive no less than £150 worth of your yarns if that someone's postcard comes first from the mailbag on 31st July.

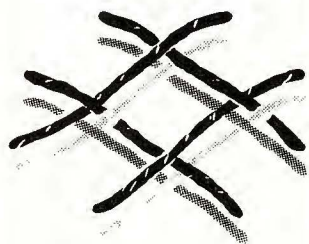
All you need do, dear reader, is to complete the grid and let us know by postcard what literary gem – aptly describing this month's gift – is revealed in the third vertical line. Happy reading!

CLUES

1. No cookers in these fruits?
2. The French boys taking instructions
3. Rustic *cill* from the *DIY shop*
4. Stringed instruments
5. A *rude tie* for the learned
6. Stone unlikely to attract moss
7. Scottish emblem
8. Aroused young Edward from slumber
9. *I retain* a feeling of sloth
10. Movement leading to *Hitler's* downfall?
11. Doomed vessel seen *in attic*

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to July Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st July 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into.



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This super wool from the Falkland Islands is only available to the winner of our competition but the Designer Yarns range specialises in beautiful yarns of natural fibres. Their mix of merino wool and lambswool is available in a range of lovely colours in both 2-ply and 4-ply and then there is a smaller range of 4-ply with a machine washable finish. For summer they have Tussah Effect Cotton, a slubbed 4-ply in dyes which include all the fashion shades. If you would like a shade card or more details of these mail order yarns, write to Designer Yarns, P.O. Box 18, Longcroft, Keighley

1	O						
2	L						
3	I						
4	V						
5	E						
6	R						
7	T						
8	W						
9	I						
10	S						
11	T						

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GUEST SPOT

This month it is Amberyarn who join us as guests. The pattern they have designed for you is a topical summer cardigan with bands of pattern alternating with narrow navy stripes. It is elegant and cool in their pure cotton yarn.

Amberyarn

Many of you will have been to exhibitions and met Gideon Mycock and Chris Brennan from Amberyarn. You might also have seen their yarn at your local yarn shop.

Amberyarn, the company, is established in the heart of Yorkshire and was founded by Chris Brennan, who is actually the fourth successive generation of his Bradford born family to found his own textile company.

A few years ago Amberyarn moved premises and are now based at Dock Mills, Shipley. This mill happens to be the oldest mill in the town, and in its early life lived up to the dark and satanic image of Bradford mills. Shipley is just down the road from Saltaire, the town built by Joseph Salt, the first purpose built town, built around a mill by the owner. Joseph Salt provided for his workers a school and hospital as well as accommodation – something unheard of in those days. Further down the road, Bingley was another town built around its mill by the owner.

Dock Mills itself is close to the canal at Shipley and used to be surrounded by other mills, all part of the Bradford wool empire. The main form of transport for the fleece to get to the mills was the canal, however, the Dock Mill itself was originally used to process human hair for the manufacture of Victorian dolls.

At the turn of the century the mill was enlarged into a scouring plant, washing raw wool night and day. It cleaned the raw wool from countries such as Australia, New Zealand, South Africa and South America. Over the years it processed millions of tons of fleece and re-exported the wool back around the world. Now that the Yorkshire wool empire heyday has passed, like the other mills in the area, Dock Mills are now silent. No more does its machinery crash away keeping

the people who live close by awake at night.

Today Dock Mill acts as a distribution centre for Amberyarn, where it sends its products not only around the United Kingdom, but also distributes to Holland, Belgium, France, Canada and the United States of America.

Amberyarn now also provides pattern books and small accessories for machine knitters to back up their yarn, enabling Amberyarn stockists to provide their customers with a selection of quality goods all from one company.

Chris Brennan regards his company's success as due to having a strong team dedicated to producing quality yarns at good value prices for the homeknitter.

Academy is Amberyarn's popular 4-ply 100% Courtelle acrylic, produced in some 44 shades and available on a 400g cone. Glenfyne is the 75% acrylic/25% wool mix yarn available on a 400g cone, which is also proving very popular.

Add to this their Ambergora, a yarn with the feel of Angora, Rio Chico a bright summer mix yarn and their very popular Fair Isle yarn and you are on to a winner.

Especially for summer, their 4-ply cotton yarn is suitable for standard gauge machines, is produced on a 350g cone and should be knitted at approximately tension 7 on your machine.

Should you have any queries about this Amberyarn pattern or would like shade cards or stockist details of their yarns, please write direct to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, W. Yorkshire BD17 7AW.

Pattern instructions overleaf



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8 SHORT SLEEVED COTTON CARDIGAN

MACHINES

This pattern is suitable for standard gauge machines. Machine used
- Brother 950 and ribber.

MATERIALS

Amberlyarn Pure Cotton.
1 x 350g cone in Cream (MC).
1 x 350g cone in Navy (C).
10 buttons.

GARMENT WEIGHT

Finished garment weighs 290g.

*The fibre content of this yarn is 100% cotton. For further information
about this yarn or any query about this pattern, please write to
Amberlyarn, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire
BD17 7AW.*

MEASUREMENTS

To fit bust 77 [83, 88, 92, 97] cm, 30 [32, 34, 36, 38] in.
Length to shoulder 56.5 cm, 22 1/4 in.
Sleeve seam 21.5 cm, 8 1/2 in.

*Instructions are written for the smallest size, larger sizes follow in
square brackets. If only one figure is given, it applies to all sizes.*

TENSION

30 stitches and 42 rows to 10 cm, 4 in after washing measured over
fine lace pattern, SS 7.

For perfect results, please check your tension carefully.

ABBREVIATIONS

CAL = Carriage at left, CAR = Carriage at right, LHS = Left hand
side, RHS = Right hand side, MB = Main bed, SS = Stitch size
Other abbrev. see page 4

KNITTING NOTES

Pattern sequence: 950-users use patt 190. When the No.6 shows in
the window, K 2 rows MC, K 2 rows C, K 2 rows MC. This sequence
is also used before starting the pattern.

Punchcard users: punch out the punchcard. When the No.6 shows
at LHS of your punchcard K 2 rows MC, K 2 rows C, K 2 rows MC.
This sequence is also used before starting the pattern.

We reproduce Stitchworld pattern 190 and punchcard 877 courtesy
of Jones+Brother, Shipley Street, Guide Bridge, Audenshaw,
Manchester M34 5JD.

BACK

Push 118 [126, 134, 140, 148] Ns
on both beds into WP. Arrange for
2x2 rib. SS 0/0. Using C, cast on
and K 3 tubular rows. RC 000. SS
3/3, K 2 rows. Change to MC, K to
RC 40. Transfer all sts to MB. RC
000, SS 7. K in pattern sequence
to RC 122.

SHAPE ARMHOLES

Cast off 6 [8, 10, 12, 14] sts at beg
of next 2 rows. Dec 1 st each side
on RC 126 and on every foll 4 [4,
4, 2, 2] row until 102 sts remain. K
straight to RC 202.

SHAPE SHOULDERS

* Cast off 9 sts at beg of next 2
rows *. Rep from * to * twice
more. Cast off rem 48 sts.

RIGHT FRONT

Push 59 [63, 67, 70, 74] needles
on both beds into WP. Arrange for

SHAPE ARMHOLE

Cast off 6 [8, 10, 12, 14] sts at beg
of next row. Dec 1 st at armhole
on RC 126 and on every foll 4 [4,
4, 2, 2] row until 51 sts remain. K
to RC 169.

SHAPE NECK

Cast off 10 sts at beg of next row.
K 1 row. Cast off 4 sts at beg of
next row. K 1 row. Dec 1 st at
neck edge on next and every foll
alt row until 27 sts remain. K
straight to RC 202.

SHAPE SHOULDER

* Cast off 9 sts at beg of next
row. K 1 row *. Rep from * to *
once more. Cast off rem 9 sts.
Reverse shaping for left front.

SLEEVES

Push 94 [94, 94, 100, 100]
needles on both beds into WP.
Arrange for 2x2 rib. Knit cuff as

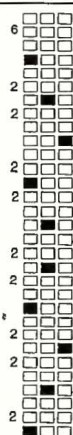
MB. RC 000. SS 7. Work in pattern sequence. At the same time, inc 1 st each side on RC 8 [8, 8, 4, 4] and on every foll 4th row until 110 [110, 110, 120, 120] sts. K to RC 72.

SHAPE TOP

Set RC at 000. Cast off 6 [8, 10, 12, 14] sts at beg of next 2 rows. Dec 1 st each side on RC 4 and on every foll 4th row to RC 32 [28, 40, 24, 32]. Dec 1 st each side on every foll alt row to RC 66 [72, 70, 72, 72]. Dec 1 st on every foll row to RC 81. K 1 row. Cast off rem 18 sts.

BUTTON BAND

Push 130 needles on MB only into WP. Cast on using WY and K a few rows ending with CAL. K 1 row nylon cord, CAR. RC 000. SS 5. Using C, K 2 rows. Using MC, K 2 rows. Start fine lace pattern, K 8 rows, RC 12. Using C and plain st st, K 4 rows. RC 16. Using MC and st st, K 13



This stitch is No.677 from Brother's "PUNCHCARD PATTERN VOL.4"

rows. RC 029. Hook up first row of knitting. K 1 row. With right side of left front facing machine, hook up the welt over needles 47-65 at RHS. Hook the rest of front evenly across the rest of the needles by using the foll sequence. Hook the cream sts over 14 needles and the navy stripes over 2 needles. Repeat this for each panel to end. K 1 row. Cast off.

BUTTONHOLE BAND

Work as button band to RC 7. Make buttonholes using WY over the foll needles starting at the left: 63 and 62, 49 and 48, 35 and 34, 21 and 20, 7 and 6, 8 and 9, 22

and 23, 36 and 37, 50 and 51, and 63 and 64. Make a 2nd set of holes over the same needles on RC 21. K to end as button band. Hook up the right front with the welt at LHS. K 1 row. Cast off. Sew the shoulder seams together.

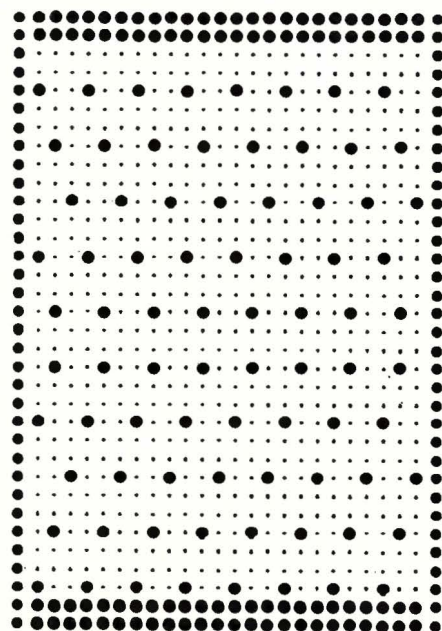
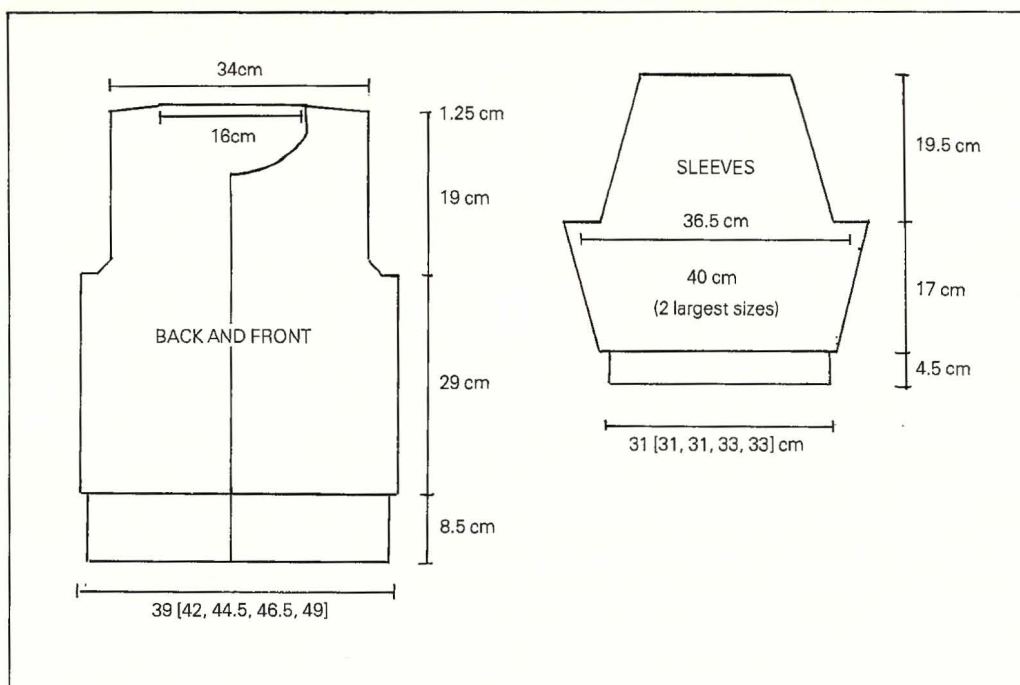
NECKBAND

Push 120 needles into WP on MB only. Work the same as button

band, hooking the neckline and top of bands evenly across the needles.

MAKING UP

Sew the ends of neckband and bands together. Set sleeves into place and sew, gathering top. Sew side and sleeve seams. Finish buttonholes and sew on buttons. Wash the garment before wearing.



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LEE BEE LIFESTYLE

THE PLUNGE

Not since the early sixties has the cleavage been popular in knitwear. But this year has seen the return of the Sixties look. Anything goes, so knit this month's garment and show that shape.

Lavinia Lawry-Johns

The fashion shape for women has not encouraged the plunge because, fashionably, bosoms have been small so there has been very little cleavage to shout about. Those with a naturally fuller shape felt the fashion climate too

inclement to take the plunge! Perhaps this reflected the emergence of the female as an equal. Only those without a figure could show it because to display in any overt way the difference between the sexes was to sell

out. Most of us would not have taken a lot of notice as to why but would regard Bet Lynch as a brave woman.

In this pattern the lengthened V allows the wearer to drop the shoulders whilst sunbathing, so avoiding the red arrow that many V necklines cause after two minutes in the sun. Cords have been added around the armholes to aid a snug fit and support the neckline when it is dropped over one shoulder or both. With a change of colour and a bit of glitter in the contrast the same pattern can be used to make an inexpensive evening top with a touch of class.

The pattern design has used the mirror image to its full extent on one card. The diagonal line is

not part of the pattern but is used to indicate the decreasing stitch of the neckline. If you forget to decrease the stitch it will be knitted as a Fair Isle stitch at the ends which will act as a reminder to you to stop and pull it back then cast it off. This is very useful when you are doing other things on the same row like float control and armhole shapings, especially when the decreasing is every 3rd row as it is in this case.

Programming the design as a mirror image and using the space in between to shape the garment has a few possibilities. Also you only have to program once. Please get into the habit of programming before starting the garment to give it a "dry run" just to make sure things are happening where they should. This will allow any mistakes in programming to be corrected before work has started. Once this has been done the garment is very easy to knit and will lend itself to many variations. Go on — take the plunge!

BACK

Using MC, cast on 79 sts at left and right of centre 0 by hand or in 1x1 rib with ribber. 158 sts.

RC 000: TD3. Cont in 1x1 rib with garter carriage or ribber. K 40 rows.

RC 000: TD6 *. Cont in st st. RC 130: **SHAPE ARMHOLES.** Cast off 10 sts at beg of next 2 rows.

RC 132: Dec 1 st at each end of next 4 rows.

RC 136: Dec 1 st at each end of every foll alt row 8 times.

RC 152: Dec 1 st at each end of every foll 3rd row 2 times. 110 sts.

RC 158: End of armhole shaping. Work straight until RC reads 196.

RC 196: **SHAPE NECK.** K 80 sts at left on to nylon cord. Cont on rem sts for first side. K 1 row.

RC 197: Dec 1 st at neck edge of next and foll 4 alt rows. 25 sts.

RC 206: K 7 rows.

RC 213: **SHAPE SHOULDER.** Push 10 Ns at opposite end to carriage to HP, K 2 rows.

RC 215: Push Ns from HP to UWP. TD10, K 1 row. Cast off with a latch tool. With carriage at

9 THE PLUNGE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Jones + Brother standard gauge electronic machines with a ribber or garter carriage.

MATERIALS

Atkinson's Soft Cotton 4-ply.
1 x 350g cone in White (MC)
1 x 350g cone in Navy (C).

GARMENT WEIGHT

Finished garment weighs 215g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-92 cm, 32-36 in.
Actual size 97 cm, 38 1/4 in.
Length to shoulder 54 cm, 21 1/4 in.

TENSION

32 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch after washing and drying (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PROGRAMMING

Switch position 2 up. Select switch middle position.

Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. Pre programme mirror image patt. Cont in st st.

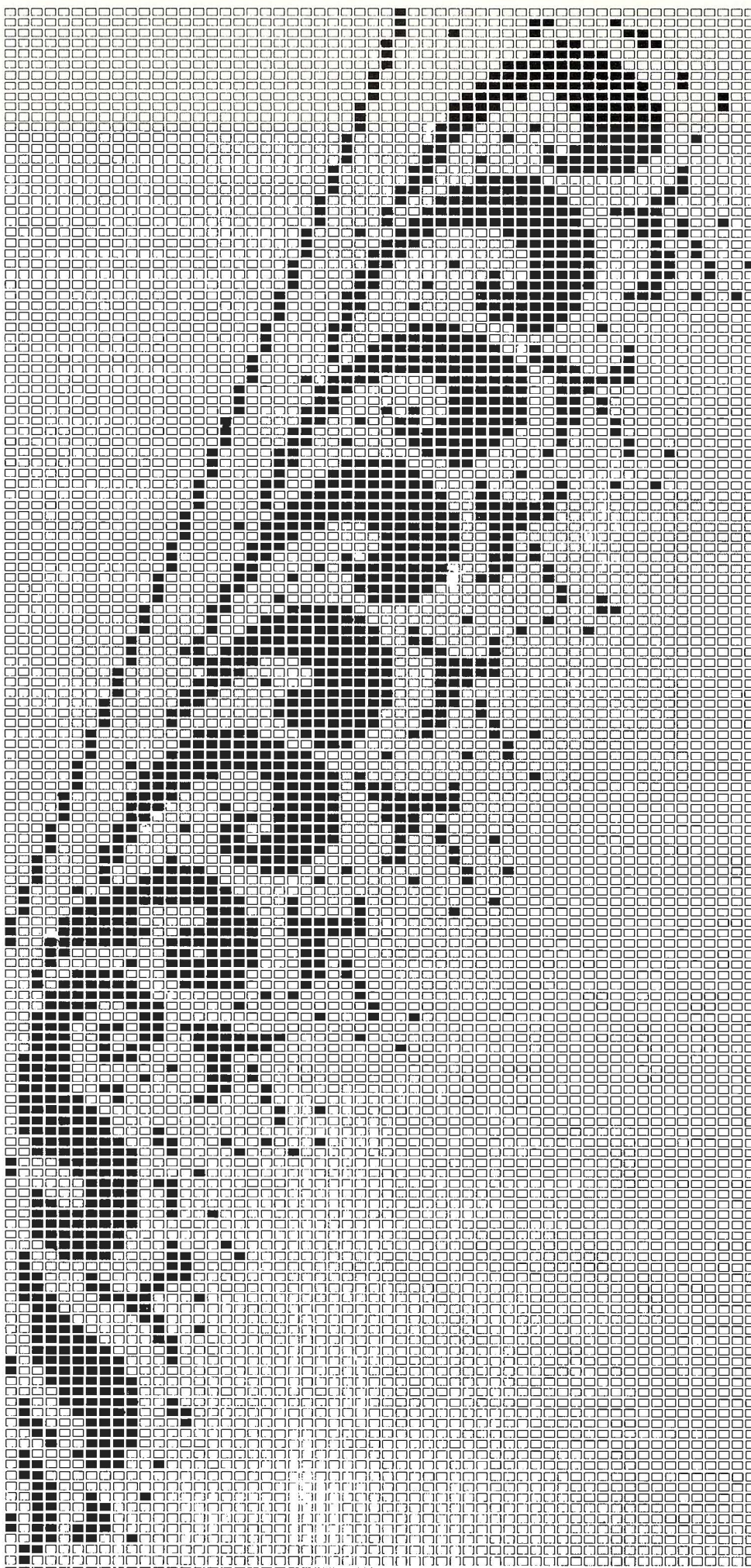
RC 060: Bring in patt to select Ns. RC 061: Cont in Fair Isle with MC in feeder A and C in feeder B. Use float control where necessary.

RC 120: **SHAPE NECK.** Note patt row on card. K 79 sts at left on to nylon cord. Cont on rem sts for first side. K 1 row.

RC 121: Dec 1 st at neck edge of next and every foll 3rd row until 76 sts rem (the N should come forward to remind you to dec). K 2 rows.

RC 130: **SHAPE ARMHOLE.** Cont to dec at neck edge on every 3rd row from previous dec and, *at the same time*, cast off 10 sts at beg of next row. K 1 row.





RC 136: Dec 1 st at armhole edge of every foll alt row 8 times.
 RC 152: Dec 1 st at armhole edge of every foll 3rd row 2 times.
 RC 158: End of armhole shaping. Cont to dec at neck edge on every 3rd row from previous dec until 25 sts rem.
 RC 211: End of Fair Isle. Cont in st st and MC.
 RC 213: **SHAPE SHOULDER.** Push 10 Ns at opposite end to carriage to HP, K 2 rows.
 RC 215: Push Ns from HP to UWP. TD10, K 1 row. Cast off with a latch tool. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Set card to number previously noted. Programme motif taking carriage to left without knitting. Cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

NECKBAND

FIRST PIECE

Join right shoulder seam. Push 153 Ns to WP and with P side facing, pick up 83 sts around back neck and 70 sts along right front neck and place on to Ns.

* RC 000: TD5-. Using MC, K 6 rows.

RD 006: Push every alt N to UWP. Take lace carriage across to transfer sts for picot edge. Check for dropped sts. With all Ns in WP, K 7 rows.

RC 013: TD10, K 1 row. Cast off with a latch tool *.

SECOND PIECE

Join left shoulder seam. Push 70 Ns to WP. With P side facing, pick up 70 sts along left front neck and place on to Ns. Work as for first piece from * to *.

ARMHOLE BANDS

Push 152 Ns to WP. With P side facing, pick up 76 sts along front armhole edge and 76 sts from back armhole edge and place on to Ns.

RC 000: TD5-. Using MC, K 4 rows.

RC 004: TD5-. K 2 rows.

RC 006: TD5-. K 2 rows.

RC 008: Push every alt N to UWP. Take lace carriage across to transfer sts for picot edge. Check for dropped sts. With all Ns in WP, K 2 rows.

RC 010: TD5-. K 2 rows.

RC 012: TD5-. K 5 rows.

RC 017: TD10. K 1 row. Cast off with a latch tool.

CORDS FOR ARMHOLE BANDS (KNIT 2)

Using C, cast on 3 sts by hand.

RC 000: TD6. K 100 rows.

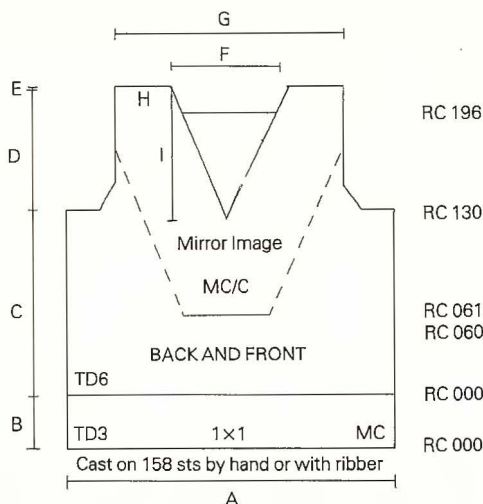
RC 100: Using MC. K 200 rows.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams. Join neckband seam at shoulder. Fold neckband and armhole bands in half and catch down on inside, so points of picot are flat. Overlap ends of neckband and catch down. Thread cord through a picot hole at shoulder, take it through armhole band and out through the next hole at shoulder. Make a knot at the ends to give a little weight and draw up the cords to give a snug fit.



RC 196

RC 130

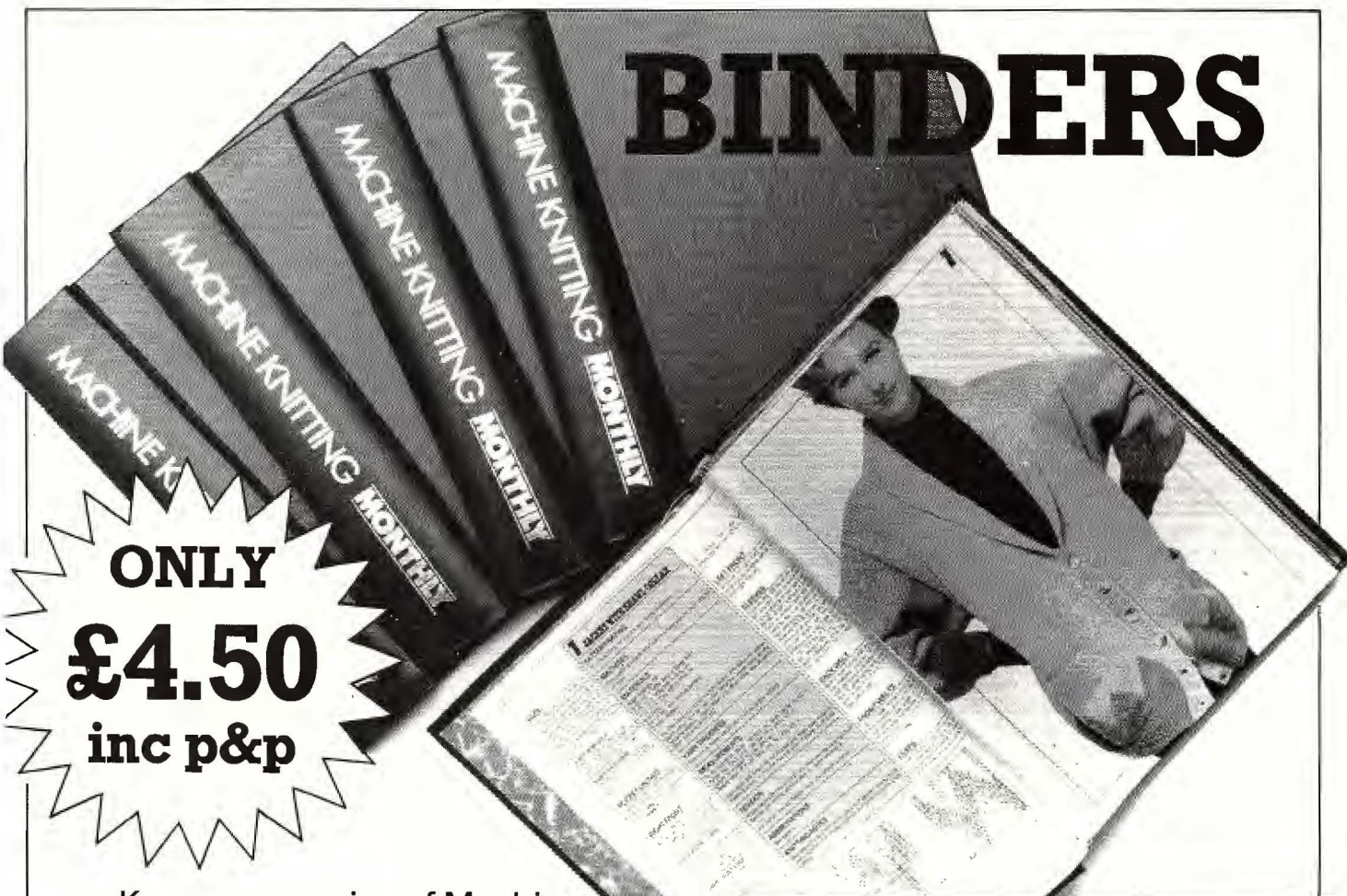
RC 061

RC 060

RC 000

RC 000

A = 49 cm
B = 8 cm
C = 28 cm
D = 18 cm
E = 0.5 cm
F = 18.5 cm
G = 34 cm
H = 4 cm
I = 20.5 cm



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C HUNKY CHATTER

SINGER BIG NINE

We have covered basics and some fancy stitches so far in this series, perhaps you would like to try your hand at some interesting shaping now?

Shelagh Hollingworth

MAKING A START

Learning to use a new machine can be very tedious even if you are experienced, simply because you have to keep referring back to the manual. This, in particular, when you need to keep casting on for tension samples and for making samples of different stitch patterns. Before going any further, if this is what you are doing, take a piece of card (an old birthday or Christmas card is ideal) and list the vital movements for casting on, numbering each section. You will find this card invaluable until you can remember the movements by heart and for this exercise you might want to cast on frequently to test each shaping method.

We are still at the beginning so let's talk about increasing. The method given in the manual for sleeve increasing is quick and, for novices, easily learned but it has a couple of drawbacks. The first is that it has to be accomplished

over two rows. This means that it's easy to forget to increase on the second row and makes the mathematics of increasing difficult. The second drawback is that it makes the edges a bit loopy and in these thicker yarns that can be a problem in making up.

To avoid both of these problems the following method is ideal. Using a single eyelet tool, transfer the last stitch at each end of the row to its adjacent needle, then pick up the loop at the heel of the second stitch in and place it on to the empty needle and knit the row. Simple isn't it? A similar way of doing this is shown on page 18 of the manual, transferring two stitches before lifting the loop; this gives a neat edge but takes just a little longer for sleeve seams. You will notice, however, that this is called "fully fashioned" increasing and while it is not important for edges that hardly show there are places in some garments where it can make all the difference, particularly in raglan shaped garments.

The type of sweaters and jackets that we think of as classics almost always incorporate fully fashioned shaping. You can make a wonderful compromise between an elaborate jacket that takes a long time and a simple stocking stitch one by working rapidly over the stocking stitch and having lots of time to spare to develop raglan and fully fashioned shaping that lifts the finished article into a class of its own.

Increasing several stitches together is well covered by the manual but even these two methods are best practised at an early stage rather than waiting until you actually have to work them into a pattern. If you have been using the machine for a while you will be aware of how the stitches are made and you will understand why notes such as "the yarn must be behind the latches" are so vital.

Decreasing in the "fully fashioned" style is almost as easy as a straightforward decrease, in that instead of using a single eyelet tool you use the double eyelet tool and this enables you to move the second-from-edge stitch over the third creating the characteristic neatened edge. You will have noticed that decreasing over a number of stitches is virtually the casting off method. A very neat underarm cast off is to combine the two methods, first casting off a number of stitches and decreasing the given

remaining stitches in the "fully fashioned" way.

NECK SHAPING

There are so many ways of doing this that it is best to try as many different ways as you can find and stick with the one that you like best. This may not give a neckline that is your favourite but if it can be made with little or no hassle while you are getting used to the machine, that must be the best. It is fair to say that you cannot become conversant with all that can be accomplished on the machine in one go. Therefore, if you want to concentrate on some other aspect, continue to use an easy neck shaping while your confidence grows.

Starting with a round neck is probably the most suitable. The system is basically the same each time but the number of stitches involved varies. It is assumed that you are following a written pattern. You need to remove stitches from the centre for the lowest part of the opening and then remove an equal number of stitches either side of this central group to form a slope each side. If you can manage it, decrease the side stitches as rapidly as possible and get back to straight knitting.

The manual explains fully how to cast off the centre stitches on to matching yarn but you can thread the stitches on to waste yarn if you prefer. The choice depends on whether you wish to use the same number of stitches in the neckband or alter the number. Once the centre stitches are removed you will be working on each of the sets of side stitches separately. Do not forget to make a note of the pattern row number if necessary, so that you can return to it when you work on the second side.

There are several ways of keeping the set of stitches not being worked out of the way. The manual suggests that you bring the set of needles to holding position. These stitches will then not knit. Another method is to knit

The Woolleys

by Doug Baker



the "spare set" of stitches on to waste yarn and remove them from the machine while the first set is worked, leaving at least two edge stitches hooked on to holding position needles. A popular way of leaving the stitches, used on standard machines, is to knit a single row by hand with waste yarn, at the same time taking the elongated stitches back to non-working position. Try all three methods and decide for yourself which is the most comfortable for you. If you decrease at the neck edge as rapidly as you can, the first neck edge will be completed quickly and there will be no chance of either side having time to become distorted.

When it comes to "V" neck shaping you will have to decrease according to the given instructions. If you keep the unused set of needles in holding position you will find that the knitted work may bunch up a little towards the end but this can be controlled by using a claw weight. Try to work both sides of the "V" as quickly as you can so that the second side does not hang long enough to stretch out of tension. This may not sound possible but for a beginner working slowly on a "V" neckline that narrows to just a few stitches at the shoulder it can turn out that way.

You can learn quite a lot about operating machines of all kinds by reading books that are intended for other makes. Under the heading of neck shapings on standard machines you will find an excellent method that entails bringing the decreased stitches out of holding position instead of removing them. Using the Singer Big Nine is no different but the number of stitches to be picked up for the neckband or collar will probably be different from the number of stitches decreased and casting them off or decreasing them while completing the shaping makes for a firmer "bed" to work on when picking up neck stitches.

FANCY SHAPINGS

Possibly the most popular garments you will be asked to make once you feel ready to take orders are plain raglan-sleeved sweaters and jackets.

We have already talked about the attractive shaping of raglans and remember that you can incorporate it into almost every aspect of the design, for example, round the neck shaping as well as the armhole shaping. You do not have to stick to the totally plain "fully fashioned" shaping. You can take this as a basis for the shaping and add your own finishing touches.

The side edges can be decorated by any of the small

decreasings. The first that comes to mind is simple eyelets. Just move the stitch or stitches to form the decrease and then, using the single eyelet tool, miss the next stitch, take the following stitch and transfer it to its adjacent needle away from the decrease, leaving the empty needle in working position. Knit the row. Working like this on alternate rows will produce a delicate light edging. On a baby's coat the holes can be threaded with ribbon. By the way never thread ribbon around holes in the neckline of a baby's coat unless they are to be sewn down at the ends.

You can make tiny cables within the raglan shaping too. It is best to cross no more than two stitches over two and to allow for a stitch either side of the cable to be dropped down to ease the cable on its passage. Working in this way you will be covering quite a number of stitches – say, three for the shaping, four for the cable and two for the dropping stitches each side; you will need to allow nine stitches for this fancy shaping but it will look very good when finished. Try it out on a spare swatch first to make sure the knitting doesn't get too tight; cables tend to "draw" the work in and your sleeve top, for example, might end up too narrow.

Decoration for the raglan edges can be added after the garment is finished as we have suggested in the baby coat above. You can make a plain raglan sweater look exciting by adding bobbles within the shaping. These can be made in the work by working back and forth on two stitches or by using a pair of knitting needles to pick up two stitches and hand knit a bobble. In either case you don't have to stick to the main colour, you can work the bobbles in contrast to create a totally new look.

If you are handy with a crochet hook, you can treat your edgings to a picot edge. Try crocheting a narrow picot edge along the front raglan shaping and overlap this fancy edge when seaming. Crochet not your thing? Take a pair of knitting needles and, with the right side facing, using either main or contrast yarn, pick up and knit a row of stitches along the front edge. If you turn and cast off loosely immediately you will have a neat border not dissimilar to double crochet stitch and you can complete in the same way as the crochet border. Needless to say, you can also edge the raglan with narrow bought lace, straight or ready-gathered, to trim the raglan borders.

All this can be added to a very plain sweater or jacket. Next month we will have a pattern for you with raglan shaping so that you can practise the shaping and maybe try out some of the fancy

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KNITMASTER CORNER

This month I'm writing about specialties of the Knitmaster ribbers, drive lace and pile. Although these fabrics are very different in appearance, they are knitted in almost the same way.

Liz Norton

These stitches can be knitted on ribbers with punchcard or electronic machines. Drive lace can be knitted on both standard gauge and chunky machines, pile on standard gauge only.

The table of instructions in the manuals does look rather daunting. However, as with all machine knitting, once you know what you're doing and why you're doing it, it's not particularly difficult.

Drive lace and pile are release stitches. That is, you deliberately drop stitches. The basic fabric is knitted on the ribber, while the main bed is set to slip and knits only occasional stitches which are stripped off every two rows. When knitting drive lace, the dropped stitches run into the fabric being knitted on the ribber forming larger stitches which give a lace effect. When knitting pile, the dropped stitches are prevented from running into the fabric by using an extra yarn and so sit on the surface of the fabric forming the pile.

Now let's look at exactly what you do to achieve this. Firstly, when knitting any double bed fabric that requires the stitches on one bed to be dropped, you must start the pattern knitting with all the stitches on the other bed, that is, the one that the stitches aren't going to be dropped from. With drive lace and pile, it's the main bed stitches that are going to be dropped.

So you have to start pattern knitting with all the stitches on the ribber, just as if you were about to knit stocking stitch on the ribber (but this *is* ribber knitting, so leave the cast on comb and weights in position).

When knitting a garment in drive lace or pile, you can start with a welt in the usual way. However, ensure you finish the welt with the carriage at the left, then bring all the needles to working position on the ribber and transfer the stitches from the main bed to the ribber.

If you don't transfer the stitches from the main bed before starting

first row of pattern stitches you will also drop the last row of welt stitches knitted on the main bed and these will ladder right down through the welt.

You have to finish the welt with the carriages at the left because the knitting sequence for drive lace and pile forms a two-row cycle and the manual suggests starting the sequence with the carriages at the left. Although it is possible to reverse the entire sequence and start with the carriages at the right, you're far less likely to get in a muddle if you start at the left.

After transferring the stitches to the ribber, bring all the needles on the main bed to working position. I usually have two needles less on each side on the main bed than on the ribber. This gives a seam allowance. In this way you won't get lace holes or pile at the very edge of your knitting. Because all the needles on both beds are now in working position the ribber must be on half pitch.

The ribber is set to knit every needle on every row, so both the set levers are on I. The main bed is set to knit slip stitch, using a punchcard from the ribber pack that is suitable for drive lace or pile. The 560 electronic has some drive lace (and pile) patterns in its basic pack of mylar sheets. 580 and 890 owners have to copy the patterns from the manual.

Because there aren't any stitches on the main bed, the ribber needles may have difficulty in knitting properly. To counteract this, you use the P carriage supplied with the ribber. The P carriage moves the needles to the upper working or "C" position. This ensures that they knit.

The P carriage consists of two pieces – the plastic carriage and a small metal piece, the P presser. This is usually packed separately among the ribber accessories. For drive lace you use the plastic carriage alone. For pile, it's recommended that you screw the metal piece on to the P carriage. Actually, you can often knit pile

We'll start by knitting drive lace.

After transferring the stitches to the ribber, do the memory or cam reading rows (carriage settings in Fig. 1), finishing with the carriage at the left. Now position the P carriage at the left of the ribber bed and pass it across the bed *once*, to the right. *Don't* pass it back to the left; if you do the knitting will be stripped off. Now knit one row. Every needle on the ribber will have knitted, but only a few on the main bed. Pass the P carriage across the ribber from left to right again and knit one row back to the left. Only the ribber has knitted on this row, though the stitches are still on the main bed needles from the previous row. Now position the P carriage on the right of the main bed. Pass it across the needles to the left of the machine. The main bed needles are now in the upper working (C) position. Pass the P carriage back to the right and the main bed needles are returned to the working position and the stitches are dropped.

These two rows form the cycle. The P carriage is used on the ribber before knitting every row and is used on the main bed every two rows (when the carriage is at the left) in order to strip the stitches off.

It is important that the stitches are stripped off the main bed after the second row of the cycle and not the first. The second row of the cycle knits only the ribber and this "locks" the stitches on the main bed. This means that when they are dropped they form a definite hole. If you drop them after the first row of the cycle, before they are "locked", you will get a fabric that looks rather like unevenly knitted stocking stitch.

Pile knitting is knitted with exactly the same sequence of movements. That is, the P carriage is used from left to right on the ribber before every row and from right to left and then left to right on the main bed after the second row of the sequence. If you find the P carriage doesn't push the pile down between the beds sufficiently, then attach the metal presser to the P Carriage. As you pass the carriage across the beds, the presser fits over the sinker posts and pushes the knitting down between the beds.

The only difference between pile and drive lace is that with pile you use a second yarn, the background yarn, to stop the dropped stitches running into the fabric. The main or pile yarn is threaded through the main ribber

background yarn is threaded through the auxiliary yarn feeder, after knitting the welt and transferring the stitches to the ribber. To thread the background yarn, lower the ribber to the middle or lowest position. Put the auxiliary yarn feeder lever (on the ribber connecting arm) to the P position. If you stand over the connecting arm looking down into it as you do this, you'll see a piece of metal with a triangular shaped hole move forward as you do this.

Now tie a loop in the end of the background yarn. Push the ribber hook tool up from below the connecting arm, through the triangular hole and up through the semicircular yarn guide above it. Catch the loop you've made in the background yarn and pull it back through the guide and feeder.

This sounds complicated, but is very easy to do with the ribber in the lowered position. Finally, don't attach the loop to a clamp. Instead, remove a weight from the left of the ribber comb, loop the background yarn around its hook and replace the weight on the comb. I do this because if I attach the background yarn to a clamp, I invariably forget it. It remains attached to the clamp and pulls the knitting up, counteracting the effect of the comb. Then after a few rows the machine doesn't knit properly.

After threading the background yarn return the ribber to the working position. Then lower the pile levers on both sides to their lower working position. This increases the gap between the main bed and the ribber, increasing the size of the pile loops.

When you knit, the background yarn and the pile yarn knit every needle on every row on the ribber. The pile yarn knits on its own on the main bed on the first two rows of the cycle.

Now let's consider yarns and tensions. Although all the needles are in working position on both beds and this usually means using a fine (2-ply) yarn, because the main bed only knits once every two rows and the stitches are slipped off every two rows you can in fact use a 4-ply yarn on standard gauge machines, or a chunky yarn on chunky machines, when knitting drive lace.

With pile, the situation is a little more complicated. You have to take into consideration the background yarn. This knits on the ribber with the main yarn. So the two yarns together shouldn't be too thick for the ribber. In practice you can use a 4-ply yarn for the

2/30 for the background yarn; or a 2-ply yarn (or equivalent) for both the pile yarn and background yarn; or a 2-ply pile yarn and one strand of 2/30 for the background yarn. Don't use a background yarn that is thicker than the pile yarn.

Now tensions. The correct tension for any stitch or fabric is the tension that gives you a fabric you like and that you think is suitable for the garment you're planning. However, it is helpful to know at about what tensions to knit your first attempts. For the ribber tension, decide at about what tension you'd knit stocking stitch (on the main bed) with the yarn you're planning to use. (For pile of course you have to consider the thickness of the pile yarn and background yarn together.) The ribber usually knits smaller stitches than the main bed for any given number, so add one or two whole numbers to your main bed stocking stitch tension and use that as your ribber tension.

Now the main bed. The manuals usually recommend two numbers higher on the main bed than the ribber. However, it really does depend on the effect you want and I usually prefer for drive lace one or two numbers lower on the main bed. I recently made a drive lace garment on a chunky machine using Aran thickness yarn. For that I used tension five on the ribber and R on the main bed! The lace pattern was still visible at that tension and I found at higher main bed tensions it was far too open for my taste. So regard all suggested tensions (mine or anyone else's) as guides, not unchangeable laws!

It's very easy to knit panels of drive lace or pile (rather than all-over patterns) by just selecting the needles you have in work on the main bed. Just leave the main bed needles in "A" position where you don't want the pattern to appear. On punchcard machines the needles in work must correspond to the pattern repeat(s) as marked out on the needle bed and on electronic machines you must still position your N1 cam and point cams.

Before moving on to making garments in these fabrics, let's look at the positions of the side levers when knitting them. The manuals for punchcard machines and the 890 electronic say the right side lever should be back on ∇ and the left forward on 0. In these positions, with the cam lever on slip, the main carriage will slip and knit according to the punchcard (or mylar sheet on the 890) on the left-to-right row (the first row of the cycle) and slip every needle on the right-to-left row (the second row of the cycle), regardless of the punchcard or mylar sheet. As we saw above, for these fabrics we only want the main bed to knit on the first row of the cycle and this setting ensures that this happens. However, on all

patterns designed specially for drive lace or pile, only the first and every alternate row is punched (or marked), so even with both side levers back the main bed will still only knit on the first row of the cycle. So I often knit these patterns with both side levers back. Apart from anything else, if with the special cards you put the right side lever forward and the left back by mistake, you won't get any needles being knitted on the main bed on either row of the cycle. This is because on the first row (left-to-right) with the right side lever forward, all the needles are slipped regardless of the card and on the second row (right-to-left) the card is blank and so no needles are selected even though the left side lever is back.

However, with the right side lever back (∇) and the left forward (0) you can use ordinary cards or mylar sheet patterns for drive lace or pile. By ordinary I mean ones not designed for drive lace or pile and which have punched holes on every row. In the 890 and 155 manual it shows examples of drive lace knitted with ribber patterns no.1 and 2 using this method. This 155 manual also shows examples knitted with punchcards from the main bed set.

On the 500 series of electronics (500, 560, 580), the side levers are controlled by the cam lever and on the slip setting both side levers are back. So for these machines the mylar sheet must be designed especially for drive lace or pile. That is, every second row must be blank.

If you compare the drive lace and pile patterns, you'll see that the only difference is that pile patterns have far more punched holes (or marked squares on the mylar sheet). You can use pile patterns for drive lace. This is then known as mesh knitting, as it is far more open than the usual drive lace.

On electronic machines, the correct no.1 light must be used when knitting drive lace or pile. Although with ordinary slip stitch patterns the no.1 right-hand light must be on, for drive lace or pile the left-hand light must be on. This means that the marked squares select the needles that will knit.

To make garments in either of these stitches you need to use the same techniques that you use for any rib stitch. Use a cut-and-sew neckline and knit a far larger tension swatch than normal – measure at least 100 stitches by 100 rows.

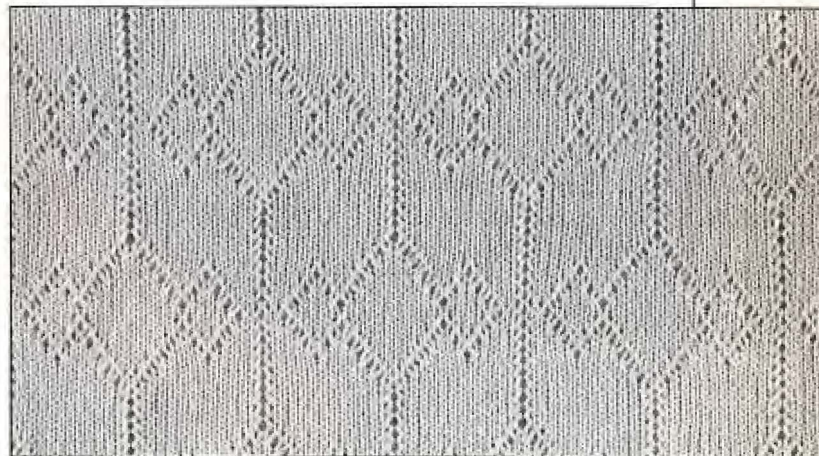
If you're making a larger size garment and using nearly all the needles on the machine, you'll find you can't use the P carriage right to the edge of the knitting. However, the newer P carriages will start from any point on the needle bed, so start and finish as near the edge of your needles as possible. Then, move the outside



MESH KNITTING



PILE



DRIVE LACE

these needles can be brought right up to holding position. (This is easier than trying to locate "C" position accurately. The ribber carriage holding levers must be on II.) On the main bed, you must mimic the movement the P carriage makes and the needles must be left in working position.

Ann Kite wrote about making garments from ribber fabrics in her Teach-In articles in August, September and October 1990. She also wrote about knitting two colour drive lace and pile using the colour changer in the December 1990 Teach-In.

Finally, if you just want to practice drive lace or pile, it's possible to get started without knitting a welt. Arrange the needles as for 1x1 rib. Knit one row and insert the comb and weights. Then transfer all the loops on the main bed to the empty needles on the ribber.

position. Knit a few rows on the ribber only, using the P carriage before each row. Now put the ribber to half pitch and the main bed needles to working position, and start pattern knitting.

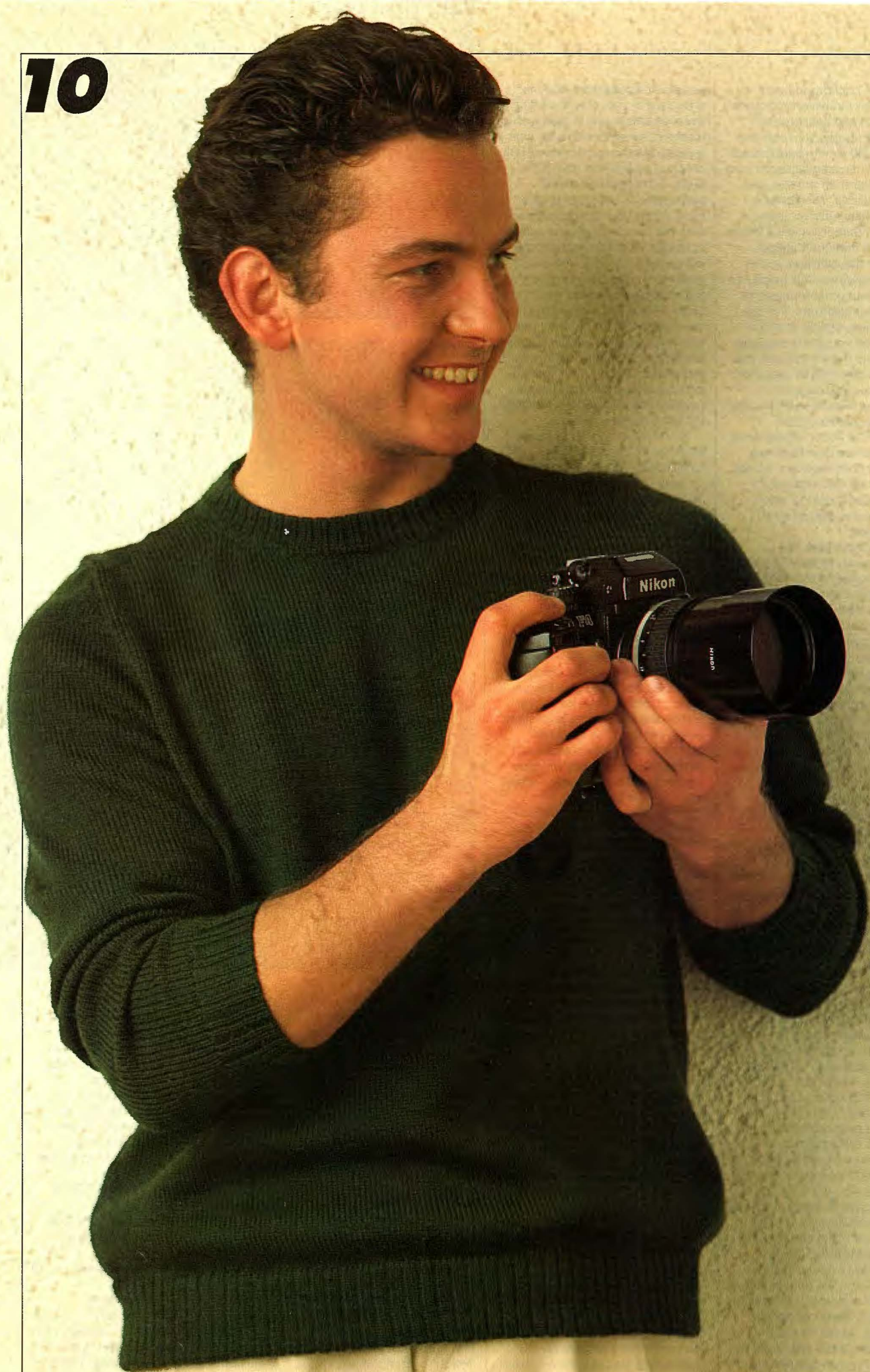
I hope this inspires you to knit some garments in these stitches. Now I've made myself a sweater with a drive lace panel I really must have a go at a pile waistcoat.

CARRIAGE SETTINGS FOR A FREE PASS

Main bed	In released position, using the release lever	
Ribber bed	Both set levers	0
	Pick knob	
	Auto set lever (SRP60 only)	1

If the main bed won't release with the ribber connecting arm in position, use the following setting for the main bed:

10



10 CLASSIC FAMILY SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.

1 [1, 1, 1, 1, 2, 2, 2, 2, 2, 2] x 500g cones in Bottle.

GARMENT WEIGHT

Finished garment in seventh size weighs 435g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 76 [82, 87, 92, 97, 102, 107, 112, 117, 122, 127, 132] cm, 30 [32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52] in.

Actual size 85 [90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 33½ [35½, 37½, 39½, 41½, 43½, 45½, 47½, 49½, 51½, 53½, 55½] in.

Length to shoulder 56 [57, 58, 60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 22 [22½, 23, 23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.

Sleeve seam 43 [43, 43, 44, 44, 44, 46, 46, 46, 47, 47, 47] cm, 17 [17, 17, 17½, 17½, 17½, 18, 18, 18, 18½, 18½, 18½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

SHAPE SHOULDERS

Cast off 6 [6, 6, 7, 7, 7, 8, 8, 8, 9, 9, 9] sts at beg of next 6 rows and 5 [6, 7, 5, 6, 7, 6, 7, 8, 7, 8, 9] sts at beg of foll 2 rows. Using WY, K a few rows over rem 38 [40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60] sts and release from machine.

FRONT

Work as for back to **. K 26 [28, 32, 32, 36, 38, 40, 42, 44, 46, 48, 52] rows. 20 [20, 20, 24, 24, 24, 28, 28, 28, 32, 32] rows less have been worked to shoulder than on back.

SHAPE NECK

Using nylon cord, K 48 [51, 54, 56, 59, 62, 65, 68, 71, 74, 77, 80] sts at left by taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st (2 sts in) at neck edge on every row until 23 [24, 25, 26, 27, 28, 30, 31, 32, 34, 35, 36] sts rem. K 7 [7, 7, 10, 10, 10, 13, 13, 13, 13, 13, 13] rows.

SHAPE SHOULDER

Cast off 6 [6, 6, 7, 7, 7, 8, 8, 8, 9, 9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 5 [6, 7, 5, 6, 7, 6, 7, 8, 7, 8, 9] sts. With carriage at right, unravel nylon cord over 12 [14, 16, 16, 18, 20, 20, 22, 24, 24, 26, 28] Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at left, set machine for 1x1 rib. Using MC, cast on 52 [54, 56, 60, 62, 64, 66, 68, 70, 74, 76, 78] sts in 1x1 rib. K 3 tubular rows. Carriage is at left. Set

RC at 000. Using MT-4/MT-4, K 27 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 50 [53, 56, 59, 62, 62, 65, 68, 68, 74, 74, 77] Ns to WP. Work as for back from * to *. Inc 2 [1, 0, 1, 0, 2, 1, 0, 2, 0, 2, 1] sts. 52 [54, 56, 60, 62, 64, 66, 68, 70, 74, 76, 78] sts.

ALL MACHINES

Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end of every 8th [7th, 7th, 7th, 7th, 6th, 6th, 6th, 5th, 6th, 5th, 5th] row until there are 88 [92, 96, 100, 104, 110, 114, 118, 124, 128, 132, 136] sts. K 4 [15, 8, 12, 5, 14, 16, 10, 25, 2, 24, 19] rows. RC shows 148 [148, 148, 152, 152, 152, 160, 160, 160, 164, 164, 164] and work measures 43 [43, 43, 44, 44, 44, 46, 46, 46, 47, 47, 47] cm, 17 [17, 17, 17½, 17½, 17½, 18, 18, 18, 18½, 18½, 18½] in.

SHAPE TOP

Cast off 4 sts at beg of next 2 rows. Dec 1st (2 sts in) at each end of every alt row until 44 [44, 44, 36, 36, 40, 32, 32, 36, 28, 28, 28] sts rem.

1ST, 2ND, 3RD, 4TH, 5TH, 6TH, 7TH, 8TH AND 9TH SIZES

Dec 1st (2 sts in) at each end of every row until 28 sts rem.

ALL SIZES

Cast off.

NECKBAND

Join right shoulder seam. Push 104 [110, 116, 122, 128, 134, 140, 146, 152, 158, 164, 170] Ns to WP. With K side facing, pick up 24 [25, 26, 28, 29, 30, 32, 33, 34, 36, 37, 38] sts down left side of neck, 12 [14, 16, 16, 18, 20, 20, 22, 24, 26, 28] sts across front inc 2 sts evenly, 24 [25, 26, 28, 29, 30, 32, 33, 34, 36, 37, 38] sts up right side of neck and 38 [40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60] sts across back neck inc 4 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer sts for 1x1 rib. Cont in 1x1 rib. Using MT-4/MT-4, K 24 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

With ribber in position, set machine for 1x1 rib. Transfer sts for 1x1 rib. Cont in 1x1 rib. Using MT-4/MT-4, K 24 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at left, set machine for 1x1 rib. Push 61 [64, 68, 71, 75, 78, 82, 85, 89, 92, 96, 99] Ns at left and right of centre 0 to WP. 122 [128, 136, 142, 150, 156, 164, 170, 178, 184, 192, 198] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at left. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 27 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 61 [64, 67, 70, 75, 78, 82, 85, 88, 91, 96, 99] Ns at left and 61 [64, 67, 70, 74, 77, 82, 85, 88, 91, 95, 98] Ns at right of centre 0 to WP. 122 [128, 134, 140, 149, 155, 164, 170, 176, 182, 191, 197] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

3RD, 4TH, 9TH AND 10TH SIZES

Inc 1 st at each end.

5TH, 6TH, 11TH AND 12TH SIZES

Inc 1 st at right edge.

ALL SIZES

122 [128, 136, 142, 150, 156, 164, 170, 178, 184, 192, 198] sts.

ALL MACHINES

Set RC at 000. Using MT, K 132 [132, 132, 132, 132, 132, 136, 136, 136, 136, 136] rows. Work measures 39 [39, 39, 39, 39, 39, 40, 40, 40, 40, 40] cm, 15¼ [15¼, 15¼, 15¼, 15¼, 15¼, 15¼, 15¼, 15¼, 15¼, 15¼] in **.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every row until 94 [100, 100, 110, 110, 116, 124, 130, 134, 144, 148, 150] sts rem, then on every foll alt row until 84 [88, 92, 96, 100, 104, 110, 114, 118, 124, 128, 132] sts rem **. K 46 [48, 52, 56, 60, 62, 68, 70, 72, 78, 80, 84] rows. RC shows 200 [204, 208, 216, 220, 224, 236, 240, 244, 252, 256, 260] rows and work measures 56 [57, 58, 60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 22 [22½, 23, 23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.

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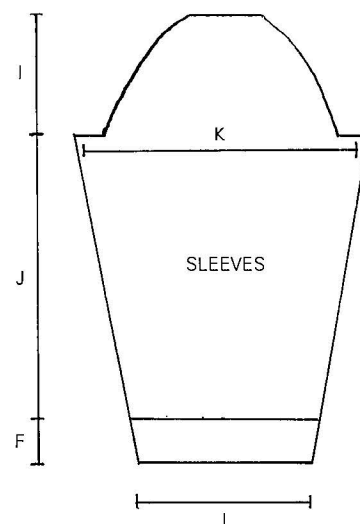
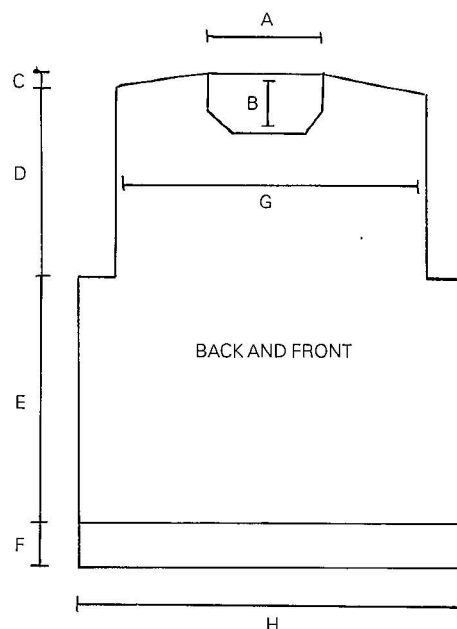
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A = 13.5 [14, 15, 15.5, 16, 17, 17.5, 18.5, 19, 20, 20.5, 21] cm
B = 7 [7, 7, 8, 8, 8, 9, 9, 9, 10, 10, 10] cm
C = 2 cm
D = 17 [18, 19, 21, 22, 23, 25, 26, 27, 29, 30, 31] cm
E = 33 [33, 33, 33, 33, 33, 34, 34, 34, 34, 34, 34] cm
F = 6 cm
G = 30 [31, 32.5, 34, 35.5, 37, 39, 40.5, 42, 44, 45.5, 47] cm
H = 43.5 [45.5, 48.5, 50.5, 53.5, 55.5, 58.5, 60.5, 63.5, 65.5, 68.5, 70.5] cm
I = 11.5 [12.5, 13.5, 15.5, 16.5, 17.5, 19.5, 20.5, 21.5, 23.5, 24.5, 25.5] cm
J = 37 [37, 37, 38, 38, 38, 40, 40, 40, 41, 41, 41] cm
K = 31 [32.5, 34, 35.5, 37, 39, 40.5, 42, 44, 45.5, 47, 48.5] cm
L = 18.5 [19, 20, 21, 22, 22.5, 23.5, 24, 25, 26, 27, 27.5] cm

adjacent N and push empty Ns to NWP. Using MT-1, K 5 rows. Using MT-2, K 15 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder, neckband, side and sleeve seams. Set in sleeves. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row

PRESSING



The New Computer Design Software for Passap/Pfaff Knitting Machines

by
George le Warré

CREATION 6

1991 will see the launch of the new software programme for use with all Passap System E6000 knitting machines, called CREATION 6, and when you have seen and used it, you will understand why the title contains the word creation. This is design creativity taken a thousand steps ahead of what we are all used to with punchcards or electronic reader cards, and the ease of use is truly phenomenal, it is so "user friendly".

A Word About Your Personal Computer

To use this system in conjunction with your E6000 knitting machine, it is necessary to first have a home computer that is 100% IBM PC or AT compatible. (One of the most usual types of home computer now found in many households.) This must also have a hard disk, two serial interfaces to connect the E6000 and mouse. (However a BUS mouse interface is also satisfactory.) One free expansion slot to take a scanner card if a scanner is to be used. (A scanner is not essential, but makes designing from pre-drawn pictures, photographs etc. simplicity itself.) The system must run on MS DOS version 3, or higher. (The system will also operate on the latest versions of DR DOS.) RAM memory capacity must be 640K minimum. You

drive, either 3.5 or 5.25 inch, which can take double density or high density disks. The PC must be equipped with a colour monitor and EGA minimum. VGA or Super VGA is preferable.

The programme will support many scanners (handy scanners and flat bed), mice (Genius, Logitech, Microsoft, Mouse System, Dexxa), and printers (Centronics, Epson, Hewlett Packard etc. Both dot matrix and laser printers).

Having talked a little about the basic system requirements, what exactly do you get in the Creation 6 package?

The Creation 6 Package

A set of programme disks on 3.5 inch and 5.25 inch disks. These include the programme itself, plus utilities disk(s) called SETCREA, to enable setting the programme up on your computer hard disk. A connecting cable to connect the E6000 to your PC. A very comprehensive instruction manual.

None of these items is, or will be, available separately outside the Creation 6 package, and the programme itself will not run unless the connecting cable included is plugged in to your computer. This cable is the "key" or "switch" that allows the programme to run, and a very sensible move on the part of the

"pirate" copies of bad quality circulating.

Machines

All E6000 machines are capable of running in conjunction with the programme, but machines with a serial number below 6,026,476 will need to have the chips inside the console exchanged for new ones, and this is a simple matter for your dealer. Machines with serial numbers above 6,026,476 require no new chips, and are ready to accept Creation 6.

Before going on to describe a little of how this programme works, and it's capabilities, I should emphasise that it is not necessary to actually have the connecting cable plugged into the E6000 machine whilst you are using the programme. The cable must be plugged into the computer to make the system operational, but the computer can be in a separate room, and all you need do to transfer, or "download" designs, is bring the console to the PC, connect it to the computer and press a button. Yes, it is the one that everyone has been wondering about for the last three years. The so called "dead" button at the top right on the key pad, and the designs you have made within the programme

are transferred to the memory in the console. You can then take the console back to the machine, reconnect, and knit. No more tiresome drawing and reading in the reader sheets!

Once the programme has been set up with the SETCREA utility on your hard disk for the first time, it will run by just typing in the name CREATION on your PC keyboard at any time from the C drive prompt C:/ followed by pressing return. The main screen as shown here, looks like that used by many paint programmes.

In fact CREATION 6 is just that – a paint programme that has been designed specifically for knitting, but very much with the knitter in mind.

For a start, all the stitch patterns that are already within the E6000 console memory are again in the Creation 6 programme, so that you can call these up, show them in the colours you want to knit, make changes, superimpose, and so forth.

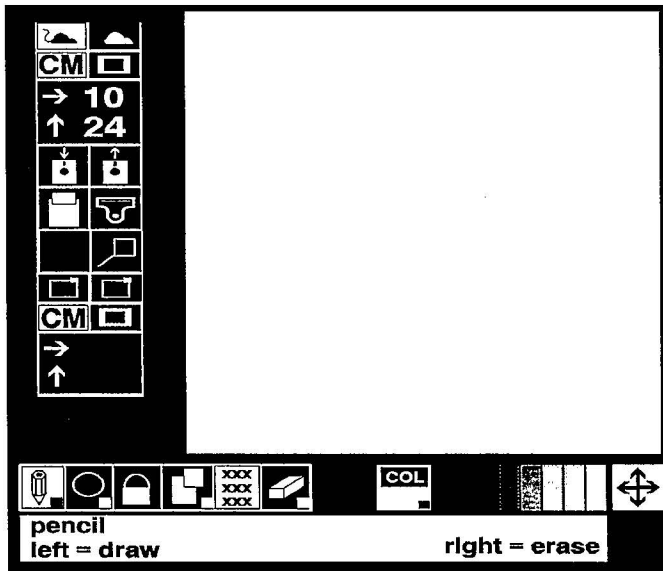
The whole programme is "menu driven".

This means that to work with any particular function on the screen, you point to...

EXCLUSIVE

CREATION 6

Continued from previous page



the little pictures that are displayed all the time, and this switches on the chosen function.

Many of the icons displayed also have "sub-menus". This means that they are capable of several functions, and to see or use these, you point to the icon and click the right mouse button to display the sub-menu of further icons operating these further functions. It is all made very easy, and there is very little that involves the use of the keyboard because of these icon "pop-up" menus. So there is no need to be a typist. One finger will do the job as and where necessary!

One of the icons is a magnifying glass, and this allows you to see the whole 180 squares wide screen, or zoom in closer to a small area where you can see the grid in close up. All the icons and functions work in both modes.

available on the VGA mode (depends on your monitor display. EGA will have less). The colours are shown as palettes of eight colours at a time, allowing you instant access to these eight shades. Should you want a different colour, then you can either select this from another palette, or make a new one of exactly the shade of your yarn from within the current palette, by using the "paint mix" sub-menu to mix colours and match.

Drawing Designs

Drawing on the screen is done with the use of the mouse. The left mouse button will fill squares with the colour currently selected, and the right button erase. The drawing tool may also be selected on screen to be three different thicknesses, one, three, or five squares wide, and in the same pop-up sub-menu are functions enabling vertical, horizontal, diagonal, and continuous angled lines to be drawn. You may also

Colour

The wonderful thing is the use of colour. There are 256 colours

ICONS

Mouse

Centimetres/Squares

Shows the position of the drawing tool on the design area

LEFT: Save to disk RIGHT: Get from disk

LEFT: Printer RIGHT: Scanner

LEFT: Virtual page RIGHT Magnify

CIRCLE

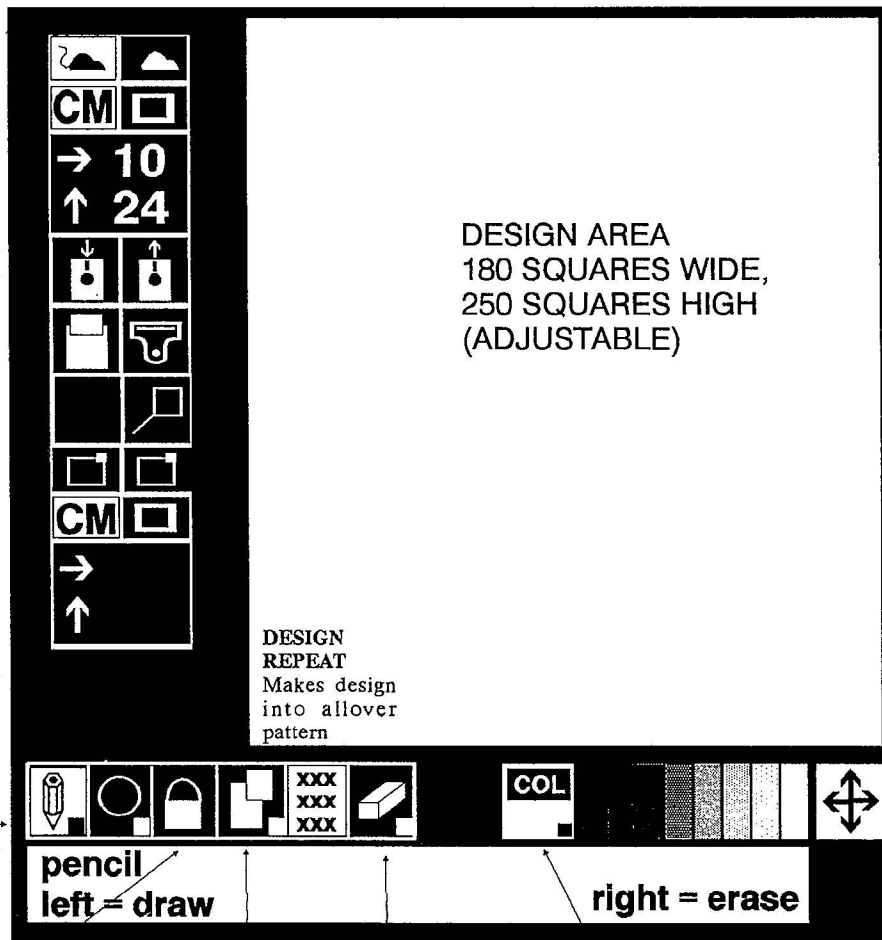
Draws circles

Submenu: Ovals, Rectangles, Text in 3 typefaces

DRAWING TOOLS

Pencil

Submenu: Thickness, Horizontal, Vertical, Oblique, Curved lines



PAINTPOT FILL
Allows filling in of areas with colour instantly

ENLARGE/PLACE
Allows enlarging & reducing.

Submenu: Pickup & place, Rubber stamp, both within squares or irregular areas. Opaque or transparent back-

ERASER

Erases areas.

Submenu: Erase inside/outside box, Clear screen, Quit.

COLOR PALETTE & COLOR BOX

Palette shows current palette, box shows color currently in use.

Submenu: Select and mix colors, Define any color used, Exchange colors, Color reversal, etc.

The CREATION 6 SCREEN

Showing Icons and Submenus with some of their functions

draw smooth curved lines, or choose to draw a straight line, and then make it into curves. One of the most important things available is the drawing of true circles, ellipses, rectangles and squares. These functions allow you to make the shape you require with the right mouse button, to the correct size, then by clicking the left mouse button, the shape is instantly drawn where you placed it, in the colour you selected. Should you make mistakes, it is always reassuring to know that by clicking on the "undo" function, the last thing that you did will be cleared from the screen. I find this function almost indispensable!!

As well as right mouse button being an eraser, there is an erase sub-menu, which allows you to erase all, or sections of the screen. Everything inside a box you draw, or outside a drawn box. Very useful for getting rid of sections of drawing that you don't want any more.

The "paintpot" fill icon allows you to point to an area on the screen, and fill it with a selected colour instantly, so there is no need to fill large areas square by square. The area chosen must be enclosed by your drawing, or the whole screen will fill, just like in any other paint programme. But you soon get used to making sure that areas to be filled don't have any "leaks" in them, or get used to the undo function very quickly!

Enlarge and Reduce Designs

Your drawings on screen can be enlarged, reduced, copied and moved around at will using the "enlarge" sub-menu, and what is interesting, you may do all these things either with the design on an opaque, or transparent background. In other words, when you make the "rubberband" box around the design to be moved, the background will either be solid or see through. So when the design is placed again, if the background is opaque, whatever is underneath will be hidden, or if transparent, the underlying design will show through those squares that were the background colour. This sub-menu also contains all the rotating and mirroring functions, and the icons used for these are exactly the same as those currently in use on the E6000 console, so there really is nothing new to learn to be able to use these.

Size of the Design Area

The display shown on the screen is 180 squares wide, corresponding to the needles on

squares high (adjustable). This does not mean that it is 250 rows, as this is automatically proportional to the knitting technique chosen, and can be made to display as squares or as a stitch/row proportional grid so that circles really do knit as circles, not egg shapes. You may also choose to work in stitches/rows or centimetres.

Scanning Designs

Designs can also be scanned using a hand scanner, direct from an original drawing or photograph. This cuts out the necessity to be an artist. Using a scanner to copy a drawing to the screen, then work on the design with any of the drawing tools and colours, really means that the system is very versatile. Just talking about scanning, then adapting, changing and colouring a design could take up this whole magazine, and no space left over to even mention anything else!

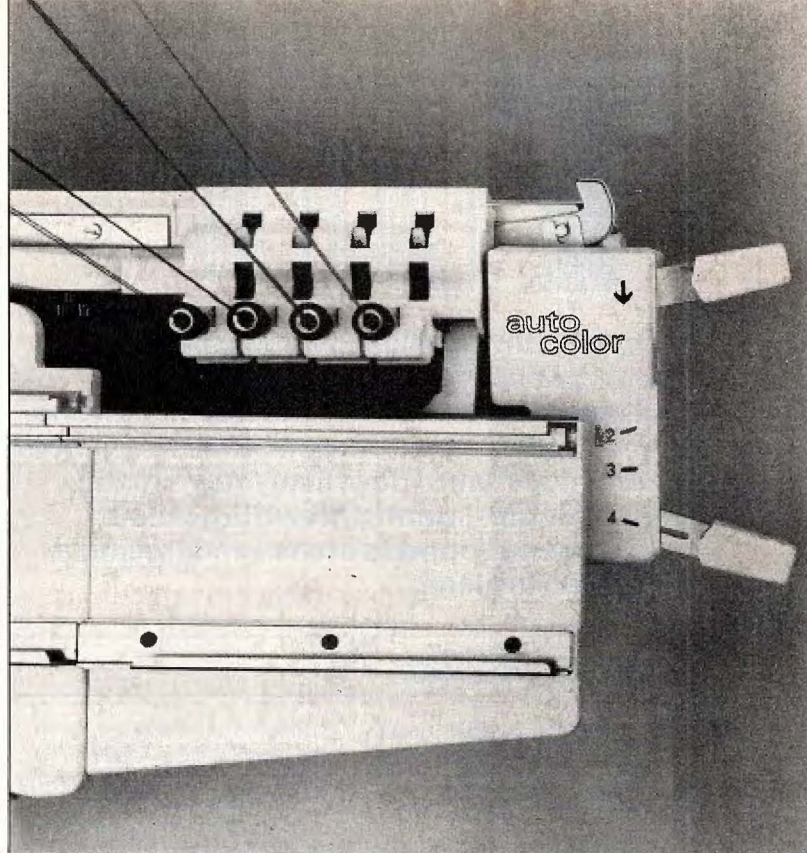
Printouts

Yet another important feature of Creation 6 is that it will also print out your designs. There are many different printers supported within the software. Both dot matrix and laser printers, so keeping a record of designs is easy. Designs which you have drawn yourself are saved on the hard disk in the directory ME, or you can also save them to a floppy disk in your floppy disk drive. I find that a copy of the design on paper is also very useful as well, so usually print each one out, and label it with the same name that I gave it on the disk. It is then very easy to look through the paper copies weeks later, select a design and type in the name to get the design up on the screen.

I have described here only a very few of the basics of Creation 6's capabilities. There just is not the space available to go into any real detail. The important things to remember are that this is a very user friendly and easy to operate system. There is no need to even understand computers. As long as you can click on a mouse button, then you will be able to use it. The big thing is that it is almost addictive. The more you use it, the more you learn and want to use it more. Perhaps it should have a government health warning printed on the package.

"You may become so excited with designing that there is a possibility you may never get the time to knit all your designs."

Creation 6 should be available through the world during 1991. Exact date of availability vary from country to country. Your local dealer will have details of



AUTOCOLOR

Now we turn to something that is going to revolutionise Passap System knitting even further. 1991 sees the launch of the new colour changer called "AUTOCOLOR" and it is exactly what you would suppose from the name, a fully automatic four colour changer.

Many of us knitters have for years been very happy to continue knitting two colour patterns completely automatically, but shied away sometimes from knitting three or four colour patterns. Not because they are any more difficult, but because we have known that a moment's lack of concentration has meant pressing the wrong colour changer button at the wrong time, and making a mistake in the colour changing sequence. Disaster! a flaw right across the knitting at best, or if you have been unaware of the mistake, a complete change of colourways in the resulting garment part.

At last those days are gone forever. Madag, Switzerland, have produced a new accessory called Autocolor that takes care of all this for you. In many ways it looks much like the conventional four colour changer that we all know, but at the right hand side there are two new levers and a small white box. The feeding eyelets and buttons beneath them are exactly the same and serve the usual purposes. It is the extra two levers that perform the miracles. The top one when pressed down, will flick up the feeding eyelets for threading etc., instead of pulling on the silver coloured hook at the right hand side

whether you are changing between two, three or four colours. The buttons below the feeding eyelets are pressed in the normal way to select the actual eyelets before starting, then the lever set to the appropriate position, 2, 3 or 4. From then on Autocolor takes over, and you never need to press a button throughout that section of knitting. The accessory works with manual operation of the machine and with the motor and changes colours positively and accurately every time. Wonderful, and the answer to many a knitter's prayer.

Autocolor is another truly modular accessory in that it fits all Duomatic 80 and E6000 machines. If you have the standard two colour changer at present, the Autocolor kit contains the yarn masts, front bed extension etc., as well as the Autocolor unit itself. But if you already have a four colour changer fitted, there is a special version kit containing only the Autocolor unit. This of course means that it is less expensive, as all that you need do is slide out your old four colour changer and slide in the Autocolor. Everything else remains the same. A very sensible move on the part of the manufacturers.

I can see that because of this new accessory, there are going to be a lot more knitters moving into the realms of multi-colour knitting, with much more confidence than before, myself included. And think of the time saved on mistakes that used to be made. Extra knitting time perhaps for even

TEACH-IN

I'm sometimes asked by new knitters how long it was before I stopped making mistakes when knitting. However, knitting is not about not making mistakes, it's about knowing what to do when you've made them. So this month I'm writing about picking up dropped stitches and freeing a jammed carriage.

Ann Kite

There are two ways to pick up a dropped stitch. The first method, using the transfer tool, is suitable if the stitch has only run down two or three ladders.

In the April Teach-In I emphasised how important it is to hold the transfer tool correctly. By correctly I mean in the palm of the hand, with the palm turned upwards (Fig.1) – *not* like a pencil. This is particularly important when picking up a dropped stitch. Held like this you'll find the transfer tool

slides into the stitch very easily and it rarely splits the stitch. It's also very easy on your wrist, arm and shoulders – it feels right!

Again, this is an article to read and follow at your knitting

Fig.1
The tool
lies across
the fingers
with the
palm facing
upwards.

Fig.2 Slide the tool into the stitch below the dropped stitch, go under the ladders and replace the stitch on the

machine. So cast on and knit 30 or so rows of stocking stitch. (It's easier to pick up a dropped stitch if you've a reasonable amount of knitting on your machine.)

Next, you've got to drop a stitch.

To do this, push a needle right forward and then back (do this in the middle of the row, not right at the edge), then make the stitch run down two or three rows. Now, "holding the transfer tool the correct way", slide the tool into the stitch below the dropped stitch. This should be very easy to do. (If you try and slide the tool into the actual dropped stitch you risk ending up chasing the stitch all the way down the knitting, creating a longer and longer ladder!)

Having picked up the stitch, slide the tool under the ladders and transfer the stitch onto the empty needle. The stitch should then be on the needle and all the ladders are also on top of the needle. Slide the needle forward, so that the stitches and the ladders go behind the latch. Look and see whether you need to free the ladder that was the actual dropped stitch from the stitch on the needle. Now pull down gently on the knitting and pull the knitting slightly towards you. Unlike in hand knitting, you increase the tension on the knitting when picking up a dropped stitch. This makes knitting up the ladders much easier to do. Lift the first (lowest) ladder with the transfer tool, push the needle back a little and drop the ladder on the open latch. Push the needle back further; the latch will close trapping the ladder and the stitch will be knitted off. With practice, you can learn to push the

needle far enough back to knit off the stitch, but not to drop the remaining ladders. However, to start with, most knitters find that after knitting the stitch, the rest of the ladders are now in front of the needle. Just lift them all back on top of the needle and repeat the process until all the ladders have been knitted.

To do the above successfully, the main points to watch are to pick up the stitch below the dropped stitch initially and to pull down on the knitting as you knit the ladders. If you lift the knitting, as many beginners do, then you'll find it much harder to control the knitting and you may even lift off the stitches either side of the original dropped stitch. Then you're out of the frying pan and into the fire!

This method of picking up dropped stitches is only suitable if the stitch has only run down a few ladders. If it has gone further, then you need to use the latch tool. The latch tool is like a needle on a handle. To pick up a dropped stitch with it, you have to use it from the "knit" side of the knitting. If you use it from the purl side, you'll find the stitch has knitted up the other way around. That is, you have a column of a single plain stitch. In fact, this is sometimes done on purpose to decorate your knitting. However, that's not what you want when picking up a dropped stitch.

Hold the latch tool vertically and with the hook of the needle facing the machine go under the knitting and, still holding the tool vertically and facing the machine, come up through the stitch

Fig.3 Slide the needle forward until the stitch and the ladders are behind the latch.

below the dropped stitch. Put tension on the knitting as you do this. Push the tool up until the stitch is below the latch and free the ladder formed

the tool so that the stitch closes the latch; at the same time make sure the latch closes around the lowest ladder. Pull the tool down below the knitting and you'll feel the stitch knitting off. Move the tool very slightly towards the machine and come up below the next ladder and repeat the process.

After knitting up all the ladders it can be difficult to get the stitch back on the needle from the latch tool. I just drop the stitch by moving the latch tool downwards through the stitch and then use the transfer tool to pick up the stitch and place it on the needle. Remember, if you find it difficult to pick up the stitch, go for the stitch below, transfer that to the needle and then re-knit the final ladder in the usual way.

Again, the key to success is keeping tension on the knitting and pulling the base of the knitting towards you so that the knitting slopes away from the machine slightly. Hold the tool vertically, it's exactly the same movement that a needle makes when knitting except that it is vertical. It's also comfortable to hold the tool in this position.

Finally, the slight movement towards the machine that you should make after knitting one ladder and before coming up through the knitting ready to knit the next ladder is very important. If you come straight up with the tool in exactly

unravel back to a good row. (If you're making a garment, you must of course count the rows as you do this – including the row that stripped the knitting off.) Once back to a good row, use the transfer tool to pick up the stitches and place them on the needles. Again, *don't* pick up the actual stitches, go for the one below. Don't pull the needles too far forward as you place the stitches on them – you don't want the stitches to go behind the latches. When all the stitches are back on the needles, return the needles to the working position and unravel a row or two (still counting) until you have a perfect row of knitting on the machine.

This is easy to do with practice and although it takes some time, it's quicker than going back to the beginning!

Both methods of picking up dropped stitches are on both my beginner's video (No.1) and No.6 "What to do when it all goes wrong!" Returning the knitting to the machine after accidentally stripping it off is on video No.6.

Now we move on to dealing with a jammed carriage. Many new knitters are afraid of damaging their machines. This is understandable as they are expensive pieces of equipment. However, they are also very sturdy pieces

Cast on and do some stocking stitch knitting. Then stop the carriage in the middle of a row.

On all machines, remove the sinker plate and put it somewhere safe – *not* on the floor! You may find the sinker plate is caught by a needle; if it is, just gently move the plate a little, "wiggling" it around, until it's free.

Now to free the carriage. On Knitmaster machines, release the carriage using the release lever and pass it across the needles in the *same* direction that you were going when you stopped the carriage. On Brother machines, turn the Change knob to CR (carriage release) and lift the carriage off the bed. Tilt the carriage as you do this, the back should lift off first. On Toyota machines, the carriage release lever is usually on the right hand side of the carriage. Pull the lever towards you and hold it there as you tilt the back of the carriage up to free it. On both Brother and Toyota machines, replace the carriage on the side of the machine that you started from. On Brother machines, return the Change knob to NL.

On all machines, unravel back to the beginning

the needles back to working position. If you have needles where the stitches are on top of closed latches, *don't* push them back to working position – if you do, the stitches will be dropped. Instead, push the needles forward until the open latches are just beyond the sinker posts. This is the upper working position and is labelled "C" on Knitmaster machines and "D" on Brother and Toyota. You want all your needles *either* in the working position, *or* in the upper working position or holding position (labelled "D" on Knitmaster and "E" on Brother and Toyota). In these positions they will all knit and not be dropped when you recommence knitting.

On all machines replace the sinker plate. Knitmaster carriages are at the opposite side of the needle bed to the yarn so, with the carriage still in the released position, do a free pass across the knitting to join the yarn. All you have to do now is rethread and pull down the slack yarn behind the yarn mast (important if you don't want to jam the carriage again immediately) and start knitting.

Jammed carriages do sometimes happen for no apparent reason. However, if it's happening frequently, then you are probably doing something wrong. If, when you free the sinker plate, there is a lot of yarn tangled around the wheels and brushes, you probably have too much slack yarn somewhere. Check the threading of the yarn mast. Is the yarn under or on top of the peg of the auto-tension disc? (It should be under.) Is the auto-tension disc set to the correct tension for your yarn, or is it too loose? Are you going too far past the edge of the knitting at the end of each row? (Two inches is sufficient.) If those are all correct, have you been doing something like casting off, when you pulled down some yarn in order to be able to knit off the stitches?

You must pull down the yarn behind the yarn mast, to give the correct tension between mast and carriage, after using the yarn like this. If there is no slack yarn and no tangle around the brushes, the yarn may have pulled tight. Again, check your threading of the yarn mast. Does the yarn flow straight through every eyelet hole, not doubling back on itself? Again, is the auto-tension disc set correctly? If you've been knitting satisfactorily for some time when the jam occurs, the yarn mast probably is threaded correctly, but have you kicked over the cone? Some knitters sit with their legs comfortably stretched out under the machine and it's very easy to kick the cone, or just touch it



Fig.4 Lift the first ladder on to the latch and slide the needle back so that the ladder is knitted.

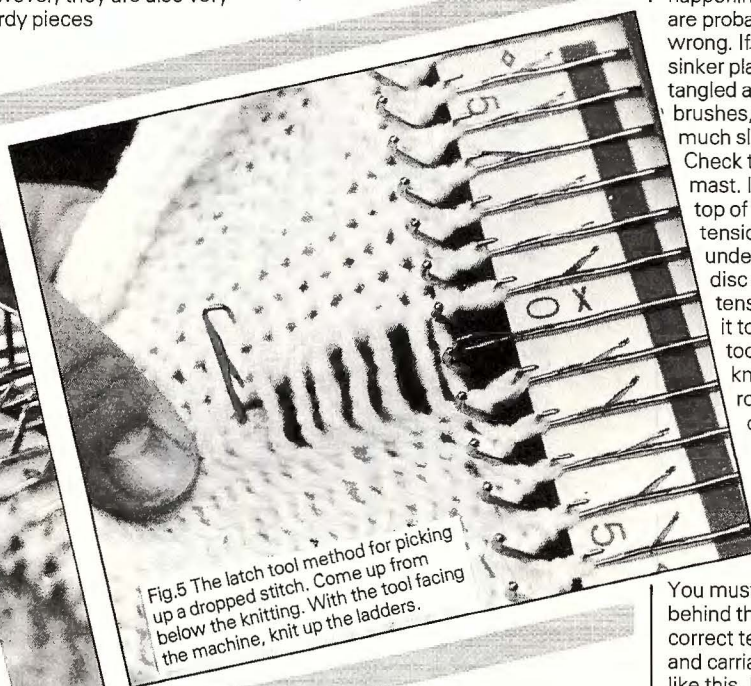


Fig.5 The latch tool method for picking up a dropped stitch. Come up from below the knitting. With the tool facing the machine, knit up the ladders.

the same position that it went down, you often come up through the stitch you've just knitted, unravelling it.

Once you've mastered picking up a dropped stitch, it's very easy to pick up your knitting and return it to the machine if you accidentally strip it off.

If the knitting, as well as falling

of equipment and unless you force the carriage, or drop it(!), you are unlikely to cause major damage. A jammed carriage often particularly worries the beginner, but all machines are designed to allow this to be dealt with easily.

The best way to take the fear out of this is to practice the procedure, *not* waiting until the carriage actually does jam. (Like practising your emergency stop when learning to drive, rather than

of the row. Then check for and pick up, any dropped stitches. Now look at the positions of the needles. Many will be in the working position, but some may be forward of the needle bed. When knitting stocking stitch, it is possible to knit needles forward of the working position. However, on some machines, needles that are only a little way forward of the bed will tend to drop their stitches. So, if the needles are just forward of the needle bed, look and see where the stitches are. Are the stitches on the over

RIS BISHOP SPECIAL

Continuing my series of "sports" designs, I have chosen a very topical pastime for this season of the year. I have designed two 24 stitch motifs of cricketers, which can be used as borders or single motifs, plus a small Fair Isle design giving a "cabled" effect, which is often used in traditional sweaters for cricketers.

Yarns and colours

For the cricketer motifs use green or other dark colour for the background and white for the motif colour. For the Fair Isle "cable" design, I would use a lighter shade of green or neutral colour and white to give more of a textural look. Any smooth yarns, cotton, wool and so on will show the motifs most clearly.

Cricketer motifs (24 stitch)

Knit 2 plain rows in dark colour before commencing Fair Isle.

Knit either the "batsman" (79 rows) or the "wicket keeper" (52 rows) in Fair Isle with dark colour in feeder 1 and white in feeder 2.

Knit 2 plain rows in dark colour before continuing.

Fair Isle "cable" design

(12 stitch)

(NOTE: Punch card "twice" across width of card for 24 stitch machines.)

Knit as an all-over Fair Isle design, with white in feeder 1 and green or neutral colour in feeder 2.

Picture-knit motif (48 stitch)

The "batsman" and "wicket keeper" motifs can be combined to produce a large 48 stitch motif as illustrated.

For electronic machines, simply trace the two motifs side by side and use as a 48 stitch motif.

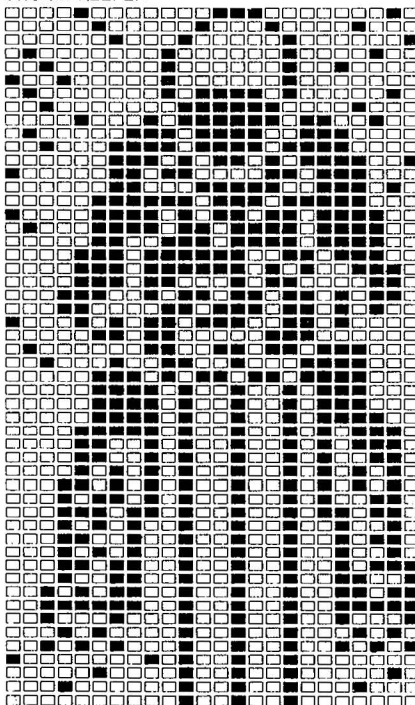
For punchcard machines, knit garment front in two pieces, as for a cardigan, using the "batsman" on one side and the "wicket keeper" on the other. Either sew up

sweater) or attach bands (for a cardigan).

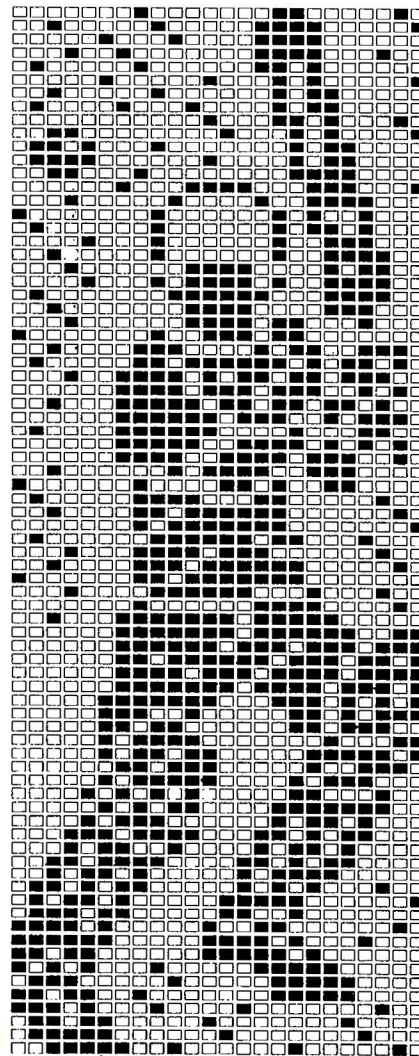
Swiss darn face and arms in flesh colour yarn and the ball in red, for a little more realism.



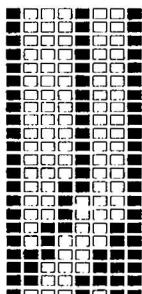
WICKET KEEPER



BATSMAN

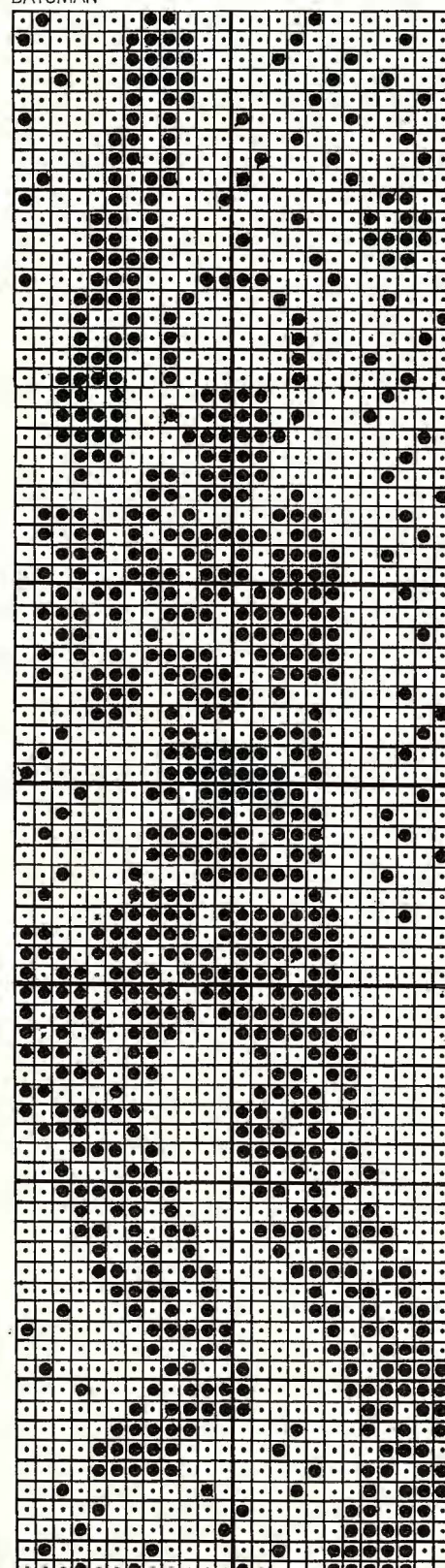


FAIR ISLE
'CABLE'
DESIGN

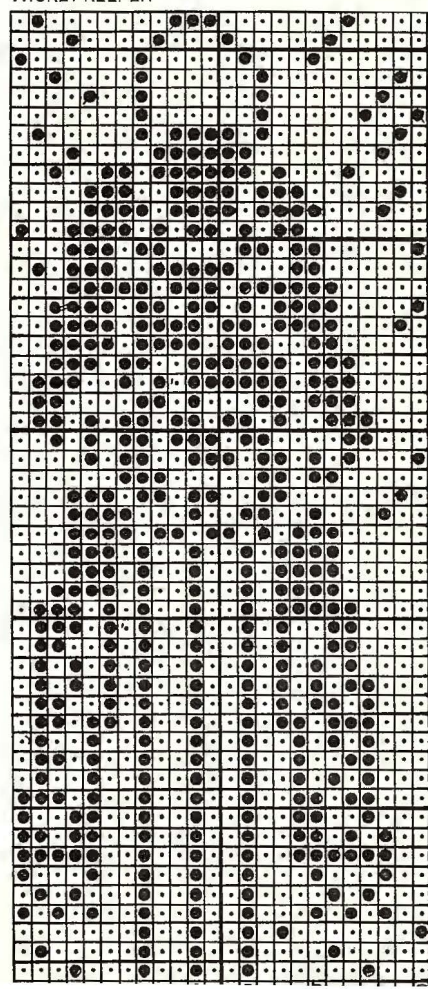




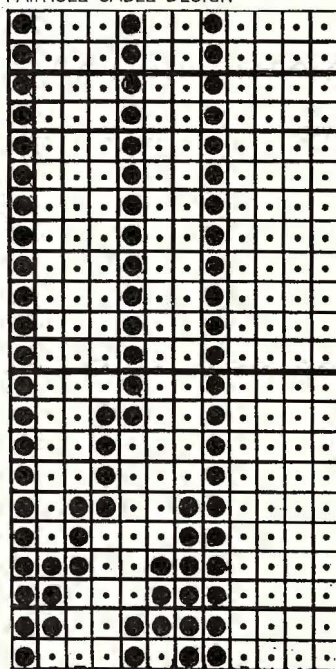
BATSMAN



WICKET KEEPER



FAIR ISLE 'CABLE' DESIGN



QUESTION TIME

It is discussion time again at our club and we will start the morning once more by looking at ideas and suggestions from members.

Pat Coulston

Q "Could you tell me how to knit a casing both in an every needle rib pattern and also in a stocking stitch?"

A "First of all – are we talking about the same thing? I think our questioner means a tube that is knitted in, through which elastic or a tie can be inserted. Let us look at the casing in the every needle rib first. Similar instructions apply when knitting in double jacquard, punch tuck and so on.

Knit until you are ready to knit the casing. Set the machine for circular knitting, that is: KNITMASTER – Main bed – set cam to slip and left side lever forward.

Ribber – Right set lever up. BROTHER – Main bed – left part button depressed.

Ribber – Right PR lever up. ALL MACHINES – the tension is set as for stocking stitch size on the main bed, but make the ribber tension one whole number higher than for the main bed. Knit about ten rows (five rounds). Turn back to the stitch pattern, decrease tension as before and continue to knit in pattern.

For the stocking stitch pattern, a ribbing attachment is required. Knit until the casing is required. Put up ribber ready to knit. Bring up needles on the ribber to match those on main bed. Raise tension on ribber one whole number higher. Knit one row across both beds. Put on comb and weights. Set for circular knitting and knit ten rows (five rounds). You will note that both ends of the knitting are 'closed up'. Transfer all stitches from ribber to main bed.

On completion, set machine for plain knitting, remove weights and continue to knit in stocking stitch as before.

You can, if you wish, add the elastic or cord tie, whilst you are knitting the circular rows, instead of having to thread it through afterwards.

Knit two circular rows. Lay the elastic or cord over the knitting, allowing the ends to hang down between the beds. Continue to knit the casing. On completion the

If you want both sides of the casing open, instead of setting for circular knitting, knit five rows on the main bed only and five rows on the ribber bed only."

Q "I have seen some knitting, not intarsia, like Fair Isle, but without floats – have you any suggestions?"

A "What you saw was, in all probability, two colour tuck or slip. Look in your instruction manual and you will see some examples of this. Choose one of the punchcards that is recommended.

TO KNIT Release the card, turn to tuck (or slip). Col A, K 2 rows. Col B (in feeder 1), K 2 rows. The pattern comes out on the right side of the work (unlike normal tuck or slip).

This is much easier if you have a single bed colour changer. As working yarn always has to be in feeder 1, you just change colour, always at the left-hand side.

If you have a double bed colour changer, you can still do this on the single bed.

Do the rib as usual, transfer the stitches to the main bed, but leave on the comb and weights, leave the ribber bed up and the ribber carriage on. This way you can change colour every two rows as if using the single bed colour changer, in the tuck or slip setting."

Q "When I come to sew up my ribs, they never look very nice – do you have any suggestions?"

A "Yes – it really is important that the ribs look good and this is where the work done by the domestic machine knitter wins hands down over that done by machines. Not because of the actual knitting but because of excellent sewing up.

Firstly, we must consider the actual rib. The end stitches must knit neatly and, when the seam is complete, you should just be able to see a continuous rib, without any ugly seam.

Therefore, so that we can get this perfect seam, the end

always be on the main bed.

I = plain stitches and x = purl stitches.

IlxxlIlxxl IlxxlIlxxl
two pieces of completed rib in 2x2 (sometimes called 2x2H, 2x1, Industrial or Commercial rib – they are all the same thing).

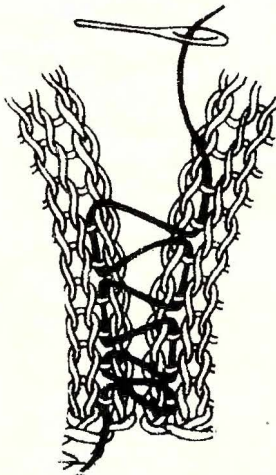
IlxxlIlxxlIlxxlIlxxl
showing where you are going to sew the seam.

IlxxlIlxxlIlxxlIlxxl
two pieces joined with an invisible seam.

The method that makes the best rib seam is mattress stitch.

If you cannot do this, you must learn it first, before attempting it on your garment.

This is how it goes in a 2x2 rib.



Always use a blunt ended needle.

With right sides of work facing you, starting at the bottom and keeping the edges together, with a length of yarn (leaving a tail to sew in later), pick up the first loop between the first and second stitches. Move over to the other piece and pick up a loop there, again between the first and second stitches. Go back to the first side, down where the yarn came out and pick up two loops. Go back to the other side, down where the yarn came out and pick up two loops. Pull the yarn up, only after about three stitches. As you work up the knitting, you will notice that when you pull up the yarn, the seam closes and leaves only one stitch on both sides of the seam. This gives you a perfect join with the rib pattern not broken and the seam invisible.

On completion, go back to where you first started and sew in the tail of yarn, making sure the edges are completely level.

The secrets are:

Start at the bottom edge; Always take the needle down where the needle last came out; Pull up the yarn about every three stitches.

On completion, the sewing yarn if pulled, should pull easily out of the work.

1x1 RIB

This is not quite so easy.

You must decide whether to sew the seam in the very end plain stitch, or moving in one place, that is, into the purl stitch, which is easier."

Q "I have a Knitmaster and I'm having problems with errant stitches, or half an errant stitch, when doing a single motif."

A "What are you doing to the edges of the motif?"

"I am laying the contrast yarn into the hook of the next needle."

"That is the problem. Try this. Before commencing to knit, break off two long lengths of main colour. Start the motif and, on the carriage side, take one of the strands of yarn and lay it in the hook of the needle that has knitted colour 1, next to the motif.

x = colour 1

o = colour 2

xxxxxxoxxxxxxoxxxxxx

Col 1 * Motif * Col 1

Knit one row and repeat at this end. Continue while at every row, at the carriage end, laying in the piece of yarn.

You will then not get any errant stitches or a nasty gap between the main colour and the start of the motif. If I am knitting several motifs, I do the same wrapping to each motif. It takes a while to do, but is worth the trouble."

Q "It may sound silly, but can you put a motif anywhere on the knitting, or does it have to be between the 'markers'?"

A "It's not silly at all.

Yes you can put a motif wherever you wish. Suppose you are doing a rose. If you set the machine for all over Fair Isle, you would get a rose in the centre with repeat outwards, to left and right. When you want the rose in the centre, you put your cams on to isolate the centre 24 stitches. If instead you put your right point cam seven stitches right of centre and 30 to the right from this point, you would get two half roses.

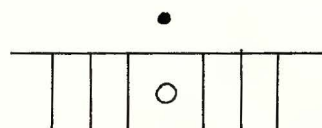
Therefore, if you are using, say Card 1, which looks like xoxoxoxo, it would not matter at all where

RIS BISHOP SPECIAL

you would just get this pattern going all the way up, in a 24 stitches wide stripe.

If you place your cams, say one stitch out at the right – taking in needle 13 by mistake – you will get one stitch of the start of the next pattern all the way up. Very irritating!

Tip – always be careful that the needle protection strip has not accidentally moved out of position. This must be placed exactly; that is, on the needlebed, exactly in the centre, you will see a round bump and the O on the strip must be directly in line with this."



Q "Still on single motifs, how do you know where to change colour when you punch a card out yourself? The ready

punched out ones are fine, they have a mark on the side that tells you where to change."

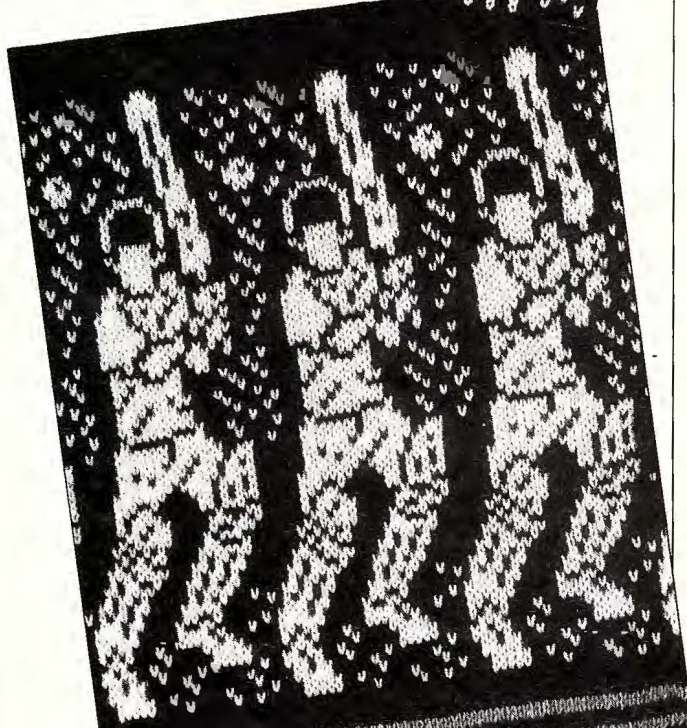
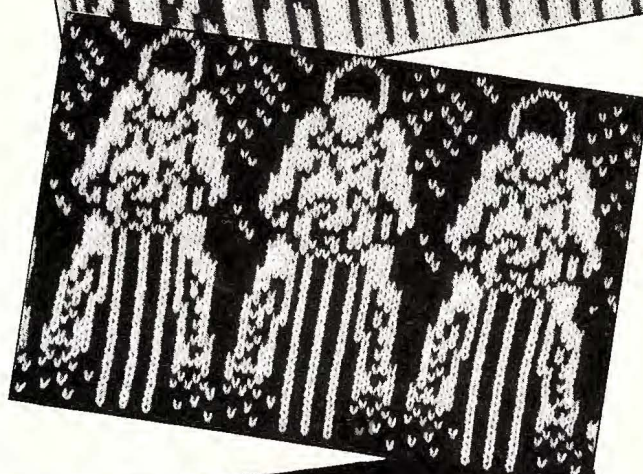
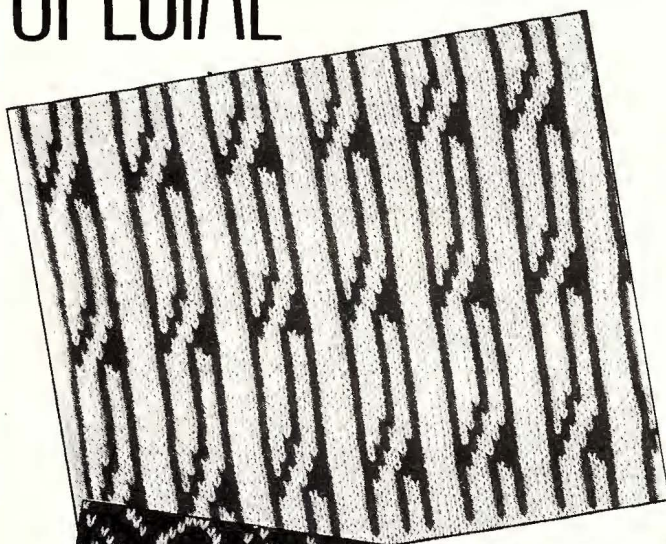
A "No problem. Put a ruler across the card on the row where you want to change the colour. Run your finger to the right-hand side letting it rest at the punched out hole at the very edge.

KNITMASTER – including that hole, count five holes up and put a ring round the next hole up, the sixth. This is the row on which you change your colour.

BROTHER/TOYOTA – including that hole, count seven holes up and ring the eighth.

Do this as many times as you need to change colour.

I am sure it goes without saying, you will knit a dummy run to check the pattern is all correct? You wouldn't omit this, just hoping and trusting all is well, proceed to knit the rib, knit all the way up the front and only then, knit the motif? None of us is guilty!"



SEMINAR & EXHIBITION

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Saturday 5th & Sunday 6th October

The Webbington Hotel, Nr. Cheddar

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SPEAKERS:

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Fashion Show organised by Diane Bennett

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DESIGN LINE

Do you ever get tired of the plainness of the simple cotton vest or T-shirt that has become the standard summer top? Well here is a way to jazz up your summer wardrobe with something new. The "Clara" top is as simple in shape as either of them but, in style, is as different as chalk from cheese.

Ann Durkan

The "Clara" top is designed to compliment the skirt in last month's "Design Line". Two variations were photographed to show the contrasting looks that can be achieved using the same

pattern. "Clara" would also look equally good over a swimsuit on the beach or with jeans around the town. Add a hint of Lurex to take you dancing the night away. The body is knitted in stocking

stitch, plain, striped or lurex-sparkled as the mood takes you. "Clara's" impact lies in the lace detail across the top, which leads the eye upwards and focuses attention on the face. There are many ways of knitting this design, from cap-sleeved to long-sleeved, slash-necked to boat-necked with ties on the shoulders.

In this garment I have used a technique called "plating", easy to do provided you have patience. Consult your machine's manual for instructions. The depth and vibrancy of colour achieved with this method is unrivalled and well worth the extra effort. I knitted "Clara" in two strands of Bonnie's French Crêpe.

Summer is the time to lose your inhibitions and flaunt your talents and there is no better way than

stepping out in a really snazzy outfit you have produced yourself. Knit "Clara" in an extra large size for shopping or lazing around. Thread beads on the shoulder ties or sew large sequins across the top for a very fashionable "Sixties" look. The only danger is that you'll never get to wear it; your daughter will have borrowed it! The importance of colour cannot be over-emphasised. I have used fuchsia backed with red for humming-bird brilliance to compliment a tan. In my collection I have a beautiful ice-cool dress in blue backed with turquoise. The fascination of a fabric with a completely different colour-reverse is incredible. For instance, leave a side-seam of the "Clara" skirt half-open to show flashes of the underside. Imagine the impact on the dance-floor!

11 CLARA TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a lace carriage.

MATERIALS

SLEEVELESS TOP - DAYWEAR

Bonnie's French Crêpe

1 [1, 1, 1] x 500g cone in Fuchsia (MC).

1 [1, 1, 1] x 500g cone in Red (C).

Ribbon optional.

LONG SLEEVED TOP - EVENING WEAR

Bonnie's French Crêpe.

1 [1, 1, 1] x 500g cone in White (MC).

Ann Durkan Fine Bouclé Lurex.

1 [1, 1, 1] x 5,000 metre cone in Silver (C).

GARMENT WEIGHT

SLEEVELESS TOP - DAYWEAR

Finished garment in first size weighs 150g.

LONG SLEEVED TOP - EVENING WEAR

Finished garment in first size weighs 280g.

The fibre content of French Crêpe is 89% Acrylic, 11% Polyamide. For further information about these yarns, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Ann Durkan Designs, Michaelmas Cottage, Twineham, West Sussex RH17 5NN.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 76 [82-87, 92, 97] cm, 30 [32-34, 36, 38] in.

Actual size 79 [90, 101, 113] cm, 31 [35½, 39¾, 44½] in.

Length to shoulder 55.5 cm, 22¼ in (adjustable).

Long sleeve seam 43.5 cm, 17¼ in (adjustable).

Short sleeve seam (optional) 10.25 cm, 4 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

SLEEVELESS TOP - DAYWEAR

35 stitches and 58 rows to 10 cm, 4 in measured over stocking stitch plating after steaming and pressing (tension dial setting approximately 3).

28 stitches and 45 rows to 10 cm, 4 in measured over lace pattern using one strand of MC and one strand of C together after steaming and pressing using MT+1 (tension dial setting approximately 4).

LONG SLEEVED TOP - EVENING WEAR

35 stitches and 58 rows to 10 cm, 4 in measured over stocking stitch using two strands of MC and one strand of C together after steaming and pressing (tension dial setting approximately 3).

28 stitches and 45 rows to 10 cm, 4 in measured over lace pattern using two strands of MC and one strand of C together after steaming and pressing using MT+1 (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

The lace card is suitable for Knitmaster/Silver Reed machines. For other models we suggest you substitute a similar lace pattern specially recommended for your machine.

Thread all yarns through yarn mast together.

SLEEVELESS TOP - DAYWEAR

STOCKING STITCH PLATING

One strand of MC in feeder 1/A and one strand of C in plating feeder

LACE PATTERN AND STOCKING STITCH

One strand of MC and one strand of C are used together

LONG SLEEVED TOP - EVENING WEAR

Wind off half of MC on to a separate cone. Two strands of MC and



Summer MADNESS SALE

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Knitmaster Zippy De Luxe Picard	£7	Hague Linker Hand	£7
Knitmaster 700 K	£7	Hague Linker Electric	£7
Knitmaster 700 KL	£7	Brother Electronic 940	£7
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SLEEVELESS TOP - DAYWEAR

BACK AND FRONT ALIKE

Push 70 [80, 90, 100] Ns at left and right of centre 0 to WP. 140 [160, 180, 200] Ns. Using MT and WY, cast on and K approx 20 rows ending with carriage at right. Set RC at 000. Using MT+1, cont in st st plating, K 8 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 8 rows. Make a hem by placing loops of first row worked in MC and C on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Set RC at 000. Using MT, K 80 rows. Place marker at each end for waist. K 80 rows. Adjust length at this stage, if desired. Place marker at each end. K 40 rows. Place marker at each end. K 60 rows. RC shows 260. Cont in st st, K 1 row. Insert punchcard and lock on first row. K 1 row. Release card and cont in lace patt. Using MT+1, K 39 rows. Cont in st st. K 2 rows. Place a marker between sts 35 and 36 at left and right of centre 0. Using MT+5, K 1 row. Using MT+1, K 3 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 4 rows. Make a hem by placing loops of loose row on

to corresponding Ns. Using MT+7, K 1 row. Cast off.

ARMHOLE BANDS

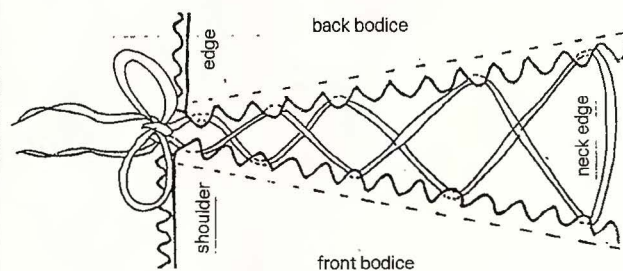
Join side seams up to top set of markers. Push 58 Ns at left and right of centre 0 to WP. 116 Ns. With P side facing, pick up 58 sts from each side of armhole and place on to Ns with side seam at centre 0. Set RC at 000. Using MT+5 and MC and C tog, cont in st st. K 1 row. Using MT+1, K 3 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 4 rows. Make a hem by placing loops of loose row on to corresponding Ns. Using MT+7, K 1 row. Cast off.

SHOULDER TIES (OPTIONAL) (KNIT 2)

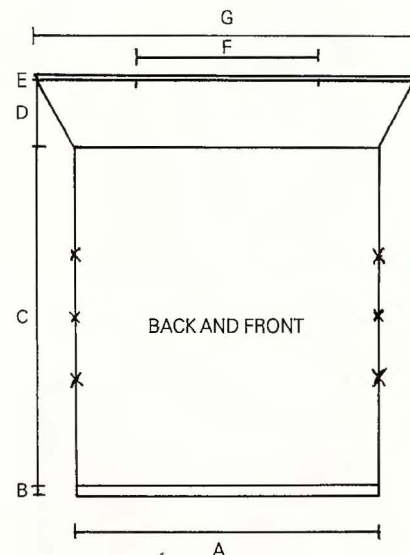
Using MC and C tog, cast on 4 sts by hand. Set RC at 000. Using MT, cont in st st. K 400 rows. Cast off.

MAKING UP

Carefully steam press (see previous issues). Thread shoulder ties or ribbon through picot points as illustrated.



Shoulders joined together with either shoulder ties or ribbons.



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LONG SLEEVED TOP-EVENING WEAR

BACK AND FRONT ALIKE

Work as for sleeveless top - daywear but use st st instead of st st plating.

SLEEVES

Push 90 Ns at left and right of centre 0 to WP. 180 Ns. With carriage at left and P side facing, pick up 90 sts from each side of armhole from centre markers and place on to Ns with picot points at centre 0. Set RC at 000. Using MT+2 and MC and C tog, K 1 row. Insert punchcard and lock on first row. Using MT+1, K 1 row. Release card and cont in lace patt. K 147 rows. Adjust length at this stage, if desired. Cont in st st. K 2 rows. Using MT+3, K 1 row. Using WY, K a few rows and release from machine.

CUFFS

Push 25 Ns at left and right of centre 0 to WP. 50 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+5 and MC and C tog, K 1 row. Using MT+1, K 3 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 4 rows. Make a hem by placing loops of first row worked

in MC and C on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. K 1 row. Release card and cont in lace patt. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 60 sts. K 6 rows. Cont in st st. K 1 row. RC shows 42.

DECORATIVE CHANNEL

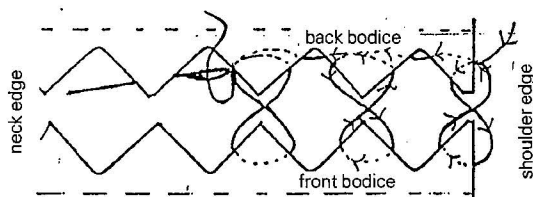
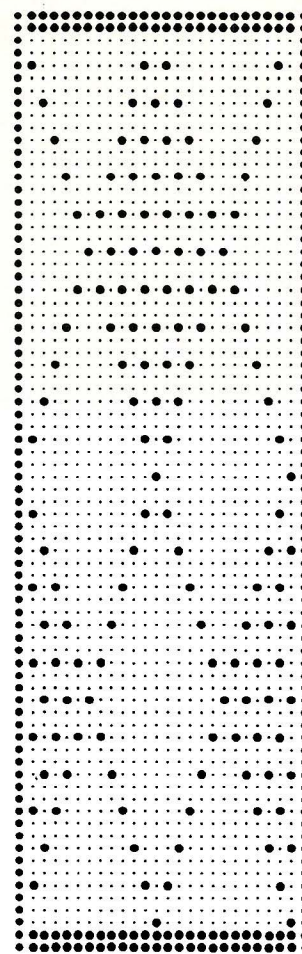
Using MT+5, K 1 row. Using MT, K 8 rows. Make a hem by placing loops of loose row on to corresponding Ns. Using MT+5, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN CUFFS TO SLEEVES

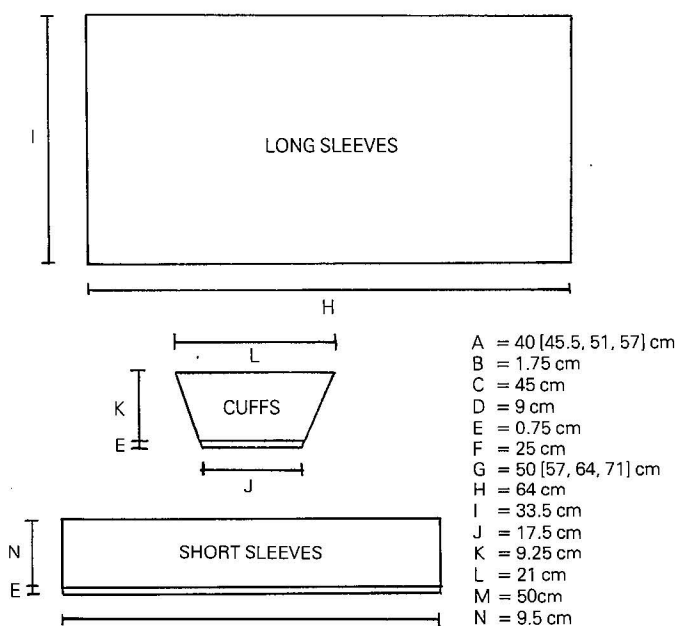
Steam press lower 12.5-15 cm, 5-6 in of sleeves. Push 60 Ns to WP. With K side of cuff facing, replace sts on to Ns. Unravel WY. With P side of sleeve facing, replace sts on to Ns, placing 3 sts on to each N. Unravel WY. Using MT+7 and MC and C tog, K 1 row. Cast off.

MAKING UP

Join shoulder seams by sewing picot points tog as illustrated. Join side and sleeve seams. Carefully steam press (see previous issues). 0.5 cm, 1/4 in elastic can be threaded through channel and joined, for a tighter cuff.



Picot Points sewn together in a figure of '8'.



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SINGER SPECIAL

THE SYSTEM 9000 — Part 4

George concludes his series on the System 9000 machines with an article on knitting a garment from the previously prepared swatch.

George le Warré

Once we have completed our swatch, we need to leave the knitting screen. Do this by pressing key 3 on the key pad and you will once again be returned to the main menu, to make a selection. This time choose SHAPES by pressing key 2.

You will be asked to insert your SHAPES DISK. Remember that all the shapes are on their own disk? We have to call the one we have selected into memory so that it can be worked with.

Insert your shape disk now.

Press the button at the bottom left of the disk drive to release the TV Programme disk. Remove this and insert the shape disk with the metal slide away from you and the disk label uppermost. Push it in as far as it will go. There will be a click as it engages.

The display is asking you for a shape number. These are found in the Shape Encyclopaedia. We have chosen shape 1. This is the back of a set-in sleeve sweater with a round neckline. After pressing key 1, we must press key "-" before entering the size we require. The "-" acts here to separate the two numbers for the controller. Enter the numbers for the size, 1 and 0 for size 10. These are shown on the screen. Should you have made a mistake with the numbers, you can correct them by pressing key C to cancel. Re-enter the correct number. Now press key E to enter the information into the computer. The screen box blanks as the shape is drawn from the disk.

Reverse shaping (Y/N) ? is displayed.

This is asking you if you want to knit two sections with reversed shapings, such as those for a cardigan. Press N as we do not require this option.

Start with carriage at left (Y/N) ? is displayed.

Press key N, as we wish to start with the carriage at the right. Width in mm of the selected pattern stitch for the shape:

This is asking you the width in millimetres of the PATTERN section NOT the rib. Enter the figure from your measured

swatch. After pressing the number keys (we will enter 160), press E to confirm. (The figures we enter here are imaginary ones. We must always allow time for the swatch to rest for a minimum of four hours before measuring.) Height in mm of the selected pattern stitch for the rib section or other welt:

This is now asking you for the length of 40 rows knitted in rib, or other stitch for the welt or hem. We will enter 80 and press key E. Height in mm for the selected pattern stitch for the shape:

We are being asked the length of our 40 rows of the stitch pattern. Enter 100 and press E. Total height from shoulder top: 53cm (same/more/less), your measurement in cm:

The computer is telling you that the "standard" garment is 53 centimetres long and asking you if you wish to change this. You may make it the same, more, or less. You must enter a number here, even if it is the same. We will enter 53 and press key E to confirm.

Bust measurement: 78cm (same or more), your measurement:

It is telling us the "standard" measurement and asking if this is what we want, or do we wish to increase this. *Notice that we are not given the option to reduce this measurement.* If we want a smaller measurement, we should use a smaller programme, e.g. size 9. We will enter 78 and press E to confirm.

The computer now displays Working . . . followed by Insert your disk Program, press key.

It has drawn the shape into memory and made the calculations necessary for our swatch size, as well as making any alterations that we may have wanted in the sizing.

Remove the shapes disk and insert the TV Programme disk, then press key E.

Again we are returned to the main menu.

We need to select DESIGN CREATION once again, because

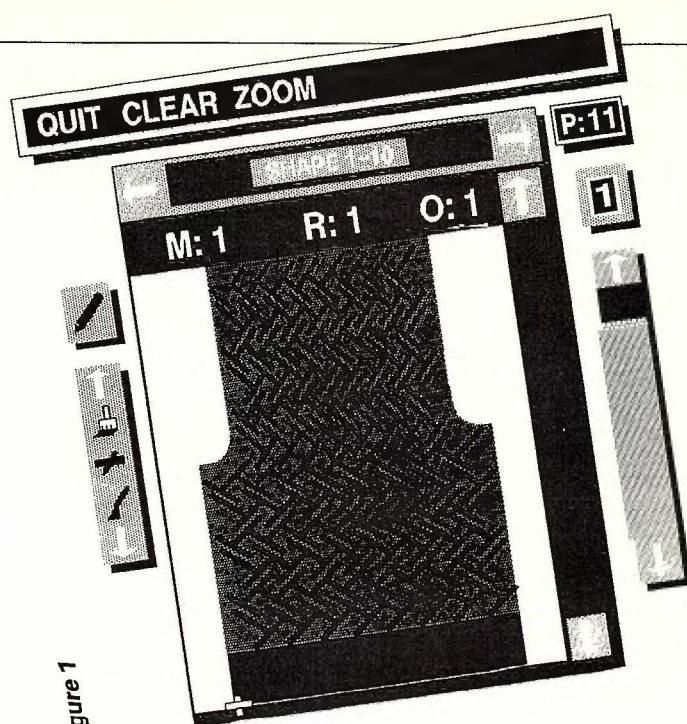


Figure 1

this is where the SHAPE option appears on the main menu bar. Press key 3. When the stitch menu is shown, select FAIR ISLE with the mouse button and our original pattern is back on the screen along with the main menu bar, from which we can now access our shape.

Move the pointer up to SHAPE and release the button on SHAPE HELP. This series of windows will show us a brief overview of the pattern, stitches, depth in rows of the rib, and so on.

Place the pointer in NEXT and click to see the next part. Eventually you will return to the first window that tells the number of stitches to cast on. Move the pointer to QUIT and click. Use this window for a quick overview of what you are going to knit before you start, also to ascertain the number of rows for the depth of the rib so that you can place the pattern in the correct place. Make a note of the row number where the main patterning is to start. In this case the main pattern will start on ROW 31, as there are 30 rows to the rib.

Move the pointer to SHAPE again and this time release the button on PLACE DESIGN. The screen changes and we will be shown the shape that we have selected. The pointer changes to a cross.

Move the cross pointer into the shape and down in the centre. Notice that, as you move, the numbers next to the stitches and rows at the head of the design and shape change. Move the pointer so that ROW 31 is shown. Click the mouse button once.

Your design is inserted into the shape. You can now see the plain rib section, shown purple, and above it the shape of the sweater back, shown in our two colour pattern, all against a yellow background.

See figure one

Move the pointer up to QUIT and click the mouse button once. The top menu bar now returns and we are able to use the SHAPE option still further.

Move the pointer up to SHAPE and release the mouse button on CENTRE DESIGN.

It changes to the familiar cross again. Place the pointer in the bottom right side downward pointing arrow and hold the mouse button down. This will "scroll" the shape and pattern down the screen so that you are able to see the neckline. Keep scrolling until the neck area is about one quarter the way down the screen. Now move the pointer to ZOOM and click. The magnifying glass appears. Move this down to the centre of the neckline. Do not click the button yet. Look at the pattern within the shape. Is it central? Do the shoulder line patterns balance? Do you want to move the pattern from side to side within the shape?

If you need to move the pattern, click the magnifying glass within the neck area. An enlarged view of the neck is shown. To see the armholes, take the pointer to the top right or left arrows and hold down the mouse button in the arrows to scroll the picture sideways, either way.

Look at your pattern again. Take the pointer within the shape and hold down the mouse button and then slowly move the mouse from one side to another. The design moves within the shape! You can use this facility to match seams and centre patterns. When you release the mouse button, the design is placed again at the position where you "dropped" it. You can keep moving it from side to side by repeating the holding down of the mouse button and moving from side to side until you are happy with the design placement. (Certain patterns will never place exactly in the centre. The reason for this is that if your shape is, say, 80 stitches wide at

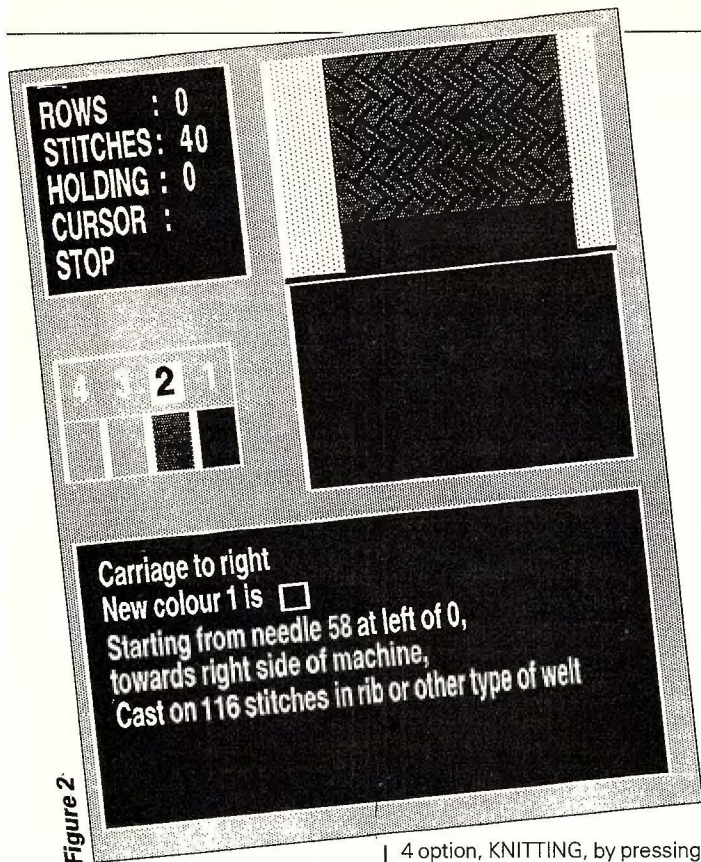


Figure 2

this point and your pattern repeat 19 stitches wide, it will not fit precisely. In this case, you will have to decide whether to have the pattern one stitch or so to the left or right by looking to see which you feel looks the best and will work the best on the garment.)

Once you are happy with placement, move the pointer to ZOOM and click to return to the smaller scale picture. Use the scrolling arrows and mouse button to move the picture, so that you can once again see the design and shape from the bottom.

We have now placed the chosen stitch pattern, in the colours we have matched to the yarn we want to use, within the shape we require, and centred the design, all before knitting, and with virtually no calculation. We are now ready to knit this garment section.

Even though we have come this far, we still have the option to go back to any of the stages we have worked through and make changes. We can change the stitch pattern, the colour palette, type of knitting, the shape design placement, design centring and so on, should we wish to at this stage. You are not limited to knitting what you see at this stage. You may go backwards and forwards within the program to obtain exactly what you want before you start to knit.

Let's say that we are happy with what we see. Take the pointer up to QUIT and click. The menu bar only changes, the rest of the picture remains the same. Select QUIT from this menu bar and we are returned to the main

4 option, KNITTING, by pressing key 4.

The knitting screen is displayed after a few moments, just as when we made the swatch. This time, it has our shape (or at least the bottom section of it), shown in the upper half of the charting box.

See figure two

The top left dialogue box shows us that we will need to cast on 116 stitches with no needles in hold, and that the cursor position is currently -90. Move the cursor across the bed to the left, so that the inside edge is opposite needle 58 at the left. Push the left cursor stop up to the edge and lock it. Move the cursor to the right, so that the inside edge is opposite needle 58 at the right. Move the right stop up to the cursor and lock it. Now the stops will both be set to 15 needles each side of the 116 needles, but without any counting.

Move the cursor to the centre of the bed, so that the centre copper pin is opposite needle 1 on the right. Press key 5 on the key pad to bring up the cursor setting window. Press key 1 and then E. The cursor is now set on needle 1 at the right of centre and the shape and design will be centred on this point. Move the cursor slowly to the right and push it up against the right cursor stop.

Look at the bottom dialogue box and follow the instructions. Cast on in the colour shown, in the 1x1 set up that we chose for the swatch. After the four-row cast on, the carriage will once again be at the right. Set the mechanical row counter to 000. Set the stitch size on both carriages and press key 4 for GO.

Knit the rib. As you knit, the rows will be counted in the top dialogue box and the shape will

At row 30, the bottom dialogue box will tell you to set the second yarn guide and colour, also to set the machine for the stitch pattern. Don't forget to also transfer the stitches from the front bed to the back and set the stitch size to that which we used for the swatch. All set for single bed two colour Fair Isle? Now knit, following all the instructions in the dialogue box.

At row 134, you will be asked to decrease four stitches. Do this on the same side as the carriage, knit across and you will be asked to do the same again at this side. Keep following the dialogue instructions and making the decreases for the armholes.

At row 210, you will see that the instruction has asked you to place 59 stitches into hold. The carriage is on the right, so the holding stitches will be 59 on the left.

We cannot use position three for holding in any jacquard type pattern, because the needle return levers will automatically bring them down to knit again. So we must transfer these stitches either to a stitch holder, use a separate length of yarn and knit the stitches down to position 0, or transfer them to the front bed, which is not in use. The latter is the easiest in this case, so transfer these stitches over to the front bed, then knit this row. Continue following the dialogue and knitting the right side of the shape section.

After knitting the final row, the shape will move back up in the charting box and the dialogue will tell you what to do next to knit the left side of the neck shaping. Follow this and complete the garment back.

At the end of the knitting, remove the garment piece from the machine. The dialogue is asking you to press a key. This may either be key 4, for GO, to knit another section the same as this one, or key 3 to quit and return to the main menu.

To knit the remaining garment pieces, press key 3 to return to the main menu and select option 2, SHAPES, by pressing key 2. This will allow you to enter the remaining shape sections, the front and sleeve, one at a time, in the same way as we did for the back. Enter these and knit each section.

For two sleeves, at the end of the first sleeve press key 4 for GO and knit the second sleeve. After knitting these, enter the shape for the neckband and follow the screen dialogue. Your whole garment will be completed

pattern. All instructions are "on screen" in front of you row by row as you knit. Nothing could be simpler.

If at any time during knitting, pattern creation and so on, you need to stop for a period, select QUIT from the menu bar, then option SAVE from the main menu. This allows you to save all the work in progress right up to the point you have reached.

Press key 5 for SAVE. Insert your SAVE disk and press key E. It takes approximately three minutes to save everything to the disk.

On completion of SAVE, you will be asked to replace your TV Programme disk and press key E. This returns the main menu to the screen. Remove the disk and switch off the controller and the monitor.

After the SAVE process is completed, you may leave the work on the machine, but it is often best to remove the weights to take the tension off the stitches to avoid stretching them. Remove weights carefully. You may leave the work for as short or long a time as you wish. You are not dependent on a battery life or capacitor charge in the machine to keep your programme safe. The information is all stored on disk, so you may return in an hour, or a year. Everything will still be there, ready for you to continue when you wish to complete your knitting.

When returning, switch on the machine in this order:-

MONITOR
CONTROLLER
INSERT TV PROGRAMME DISK

When the main menu comes up, select the RESTORE option by pressing key 1. You will be asked to insert your SAVE disk and press key E.

It takes about two minutes to restore all the information to the computer memory.

Insert your TV Programme disk when asked to do so and press key E. Select the option required from the main menu. You may now continue working. If you are knitting, you must re-set the cursor in the top left dialogue box to the same setting that you had before, in our case 1. (Needle 1 at right of centre.)

These four articles are only a very brief overview of what the System 9000 machines are capable of. There are many options that we have not used from the main programme and many more things that are possible in knitting. We will be looking at some of these in later

KALEIDOSCOPE

REGGIE AND PEGGIE

Now children who have been enjoying our new stories about the Yolk Folk can bring them to life with their very own Reggie and Peggie. The brother and sister from Eggland are about 28 cm, 11 inches tall so they don't take much yarn. Ours are in black and white, as in Doug Baker's drawings but you can dress them up to please yourself.

12 REGGIE AND PEGGIE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De-Lux 4-ply.
A small amount in Black (MC), White (A) and Flesh (B).
Washable toy stuffing.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Checkheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

TENSION

No tension square necessary (tension dial setting approximately 6).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

PEGGIE

SHOES (KNIT 2)

Push 24 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 18 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

LEGS (KNIT 2)

Push 20 Ns to WP. Using MT and

WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 20 rows. Using B, K 20 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

BODY AND HEAD

Push 60 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and A, K 10 rows *. Using MT+4 and MC, K 20 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using

MT, K 10 rows. Using MT+1 and A, K 20 rows. Using MT and B, K 28 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-2, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 16 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 36 rows. Using MT+2 and A, K 24 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Thread a length of yarn through loops of first row of shoes and unravel WY. Pull up, gathering sts and secure, then join seams. Stuff softly. Pull up remaining sts and secure. Thread a length of yarn through loops of first row of legs and unravel WY. Pull up, gathering sts and secure, then join leg seams. Stuff softly. Pull up remaining sts and secure. Attach shoes to legs. Thread a length of yarn through loops of first row of hand and unravel WY. Pull up gathering sts and secure, then join arm and sleeve seams. Stuff. Pull up rem sts and secure. Thread a length of yarn through loops of first row of body and unravel WY *. Pull up, gathering sts and secure, then join back and skirt seams. Stuff softly. Draw up sts at top of head and secure. Attach arms and legs to body. Using MC, embroider eyes, nose and mouth. Using MC, embroider shoe laces and tie in a bow as in photograph. Using MC, cut enough strands approx 20 cm, 8 in long, to cover sides and back of head. Place across centre of head and secure using backstitch forming a parting. Sew more hair across back and front of head. Trim into a 'bob' shape as in photograph.

REGGIE

SHOES (KNIT 2)

Work as for Peggie using MC instead of A.

LEGS AND ARMS

Work as for Peggie.

BODY

Work as for Peggie to *. Using MT, K 12 rows. Using WY, K a few rows and release from machine.

SHORTS

Push 30 Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT+4 and MC, K 4 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using A, K 4 rows. Using MC, K 2 rows. Using A, K 4 rows *. Using WY, K a few rows and release from machine. Push 30 Ns at right of centre 0 to WP. Work as for first leg from * to *. Push 30 Ns at left of centre 0 to WP. With P side facing, replace sts from first leg on to empty Ns. 60 sts. Using MT+2 and MC, K 2 rows. Using A, K 4 rows. Using MC, K 2 rows. With P side of body facing, replace sts on to same Ns. Using MT+1 and A, K 20 rows. Using MT and B, K 28 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-2, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Work as for Peggie to *. Pull up gathering sts and secure, then join back seam. Join inside leg and back seam of shorts. Press shorts gently to flatten hem. Stuff softly. Draw up sts at top of head and secure. Attach arms and legs to body. Using MC, embroider eyes, nose and mouth. Make hair as for Peggie but shape so fringe and sides are shorter.

TINKERING WITH A TOYOTA

A few months back I mentioned the garter bar and have had quite a few questions put to me since about this piece of equipment, the main one being, is there a garter bar for Toyota machines?

Ann Taylor

The garter bar for standard gauge machines will fit your Toyota standard gauge machine – and it will also fit the Jones+Brother and Knitmaster standard gauge machines; in other words, it is a universal piece of equipment for standard gauge. (There is now another for use with a chunky machine.)

I would advise you to ask at Club or in Class if anyone has a garter bar and then ask them to give a demonstration of its various uses and ask if you may borrow it.

The chances are you will be told the owner has never used it, or has tried it out without a great deal of success.

Before many of you rush to put pen to paper and say you would not be without your garter bar – regrettably the vast majority of knitters seem to have seldom heard of it. Nowadays the most common question from those who have heard of it is "Is the garter bar like the Brother garter carriage?" and the answer is "No – nothing like it!"

The garter bar is like three pieces of a comb that fit together and have eyelets or teeth like those of the transfer tools. This is the clue to the use of the bar, because one transfers the stitches to the bar, which is then turned, so reversing the knitting. Then the stitches are replaced on to the needles and a further row or rows are knitted with the main bed carriage, thus providing a ridge of knitting, "garter stitch", on the plain side of the knitting.

To create true garter stitch, one would have to turn the knitting every row, something no machine knitter is going to do for any length of garter stitch! However, the garter bar does have some other uses and following an explanation of the technique of using it, I will go into some of those uses.

THE MAIN TECHNIQUE

Your garter bar equipment will consist of:

1. The needle stoppers; these keep the needles in a straight line and hold them firmly.

2. The garter bar, which will be in three pieces, one piece for 50 stitches and two pieces for 100 stitches. These may be joined together for 200 needle work, 150 needle work or used singly for 50.

The first thing to do is to have a small piece of knitting on the machine and try out the garter bar on this, with the 50 needle piece.

Do not wait until you are halfway through a sweater or a skirt or whatever and then decide to use the garter bar for the first time.

Practice and only practice will make you proficient.

THE NEEDLE STOPPERS

These will hold the needles secure, so bring forward all the needles across the machine, out to the holding position, as far as they will go.

The stoppers themselves can now be fitted over the butts of the needles and the sinker posts; if they do not, then loosen the two screws and adjust until the stoppers fit comfortably but firmly in position. Now tighten the screws. This procedure will ensure that the stoppers will fit your machine and once adjusted, that is it. To use the bar on any other standard gauge machine, it

may well have to be adjusted again, but it is now ready for use on yours.

Cast on using your usual method and knit enough rows to have about four inches of knitting. Use a 4-ply acrylic which will have you knitting at about tension six or seven. Finish with the carriage at the right.

Bring all the needles forward to hold and set the carriage to hold and for a free move, set the pattern dial in the centre of Empty.

Transfer the carriage to the left-hand side and place well out of the way of the knitting. This will leave a strand of yarn coming under your knitting, so carefully place this to the left-hand side also, taking it under the needles.

Place the needle stopper in position over the working needles and hang claw weights evenly across the knitting, using the cast-on comb to keep them even. The knitting is just in front of the stopper.

Open all the latches of the needles in use.

Hold the garter bar with the needle groove side uppermost and place the eyelets over the working needles.

Bring the knitting forward gently over the latches, which will then close; the knitting will be pulled forward on to the garter bar prongs.

When the knitting is completely on the bar, push the bar forward so that the tips of the eyelets open the latches of the needles once again.

Now remove the garter bar and turn it over towards the carriage, reversing the knitting.

Check that all the latches are still open.

Put the grooves of the garter bar prongs over the open needles of the machine, with the long ridge hard up against them. Now pull the garter bar forward slightly. You will feel the "grip" as the stitches catch in the hooks of the needles. Move the bar down and under slightly, then tilt the bar away from the needles. This should leave the stitches back in the hooks of the needles and leave the garter bar free.

Remove the needle stopper and either place the needles back into work position or set the main carriage to knit back, checking first that all the stitches are back into the hooks of the main bed needles. If they are not, then use the transfer tool to replace them.

Now you see why you would be wise to practise this procedure before trying it out on a garment!

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DECREASING STITCHES

The bar is very useful when knitting circular yoke sweaters instead of repeatedly removing on to waste yarn.

Begin by transferring the stitches to be decreased to the next needle.

Bring the needles forward and insert the stopper bar, with the latches open.

With the needle groove uppermost, bring the stitches forward on to the bar. Now push back to A position (non working position) the needles not required, on either side, according to the number of stitches to be decreased.

Starting on the right-hand side, gently return the stitches from the bar to the needles. Do it slowly a few at a time. Some people use their fingers to slide the stitches forward, others guide them with the single transfer tool. They may be transferred in groups up to each empty prong on the bar where the decreasing was. Check when completed that each needle has a stitch and that the decreasing needles hold two stitches.

INCREASING

For this, one needs to fill each empty needle with the heel of the stitch beside it, after moving the needles out to accommodate the increasing.

SHOULDERS

After completing the shoulder shaping with the holding position, knit one row across and transfer the stitches on to the garter bar. All the pieces of the bar can be used for the shoulders. Return one set of stitches to behind the latches and one set to the hooks. The stitches may then be knitted through in the normal way and one row knitted with the main carriage at tension ten and latch tooled off.

There are other uses for the garter bar, such as transferring for a picot edge, though I usually use the lace carriage to do this.

MAIN POINTS

I think the main things to remember when using the garter bar are:

Make sure the latches are open.

Weight the work evenly across the machine and finally, practise the technique.

It is not an accessory I use very often – usually as a demonstration when someone has asked! (I then go home and practice!) Having confessed that, there are knitters who use their garter bar continually. They are a joy to watch when they are using it and they find a lot of uses for it.

Over the years, I would say the garter bar is in the same category as the intarsia carriage. Some take to it and some do not – which is why I say before you splash out and buy one, see if you can borrow one and have a go, then if it is not for you, no harm is done to your bank balance.

I think on the whole, knitters are more selective these days. Ten years ago, they brought everything in sight and a lot of it remained and still remains, "untouched by human hand".

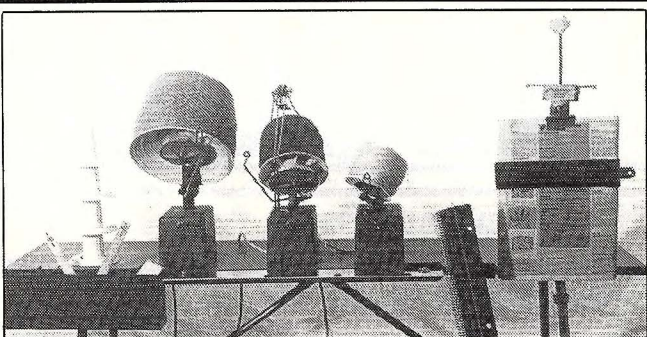
This is where clubs have helped enormously; knitters have been able to decide at leisure what appeals to them and what does not. (One thing is for sure – the appeal of yarn never fades!)

I was thankful to hear a very experienced knitter, who is also a dealer, say that intarsia has to be a labour of love! I had felt a little guilty, despite meeting knitters who felt the same, because it is something that does not appeal to me in the slightest and in consequence I use the technique very seldom and have to practise before demonstrating or teaching. Yet I admire enormously the work of those who do intarsia, although it is not for me.

The garter bar falls into that category also, which is why I say borrow before buying. Experience has shown that a lot of knitters have felt the same way. Seen in the hands of an addict, it is a gem.

I wonder how you will feel?
See you next month.

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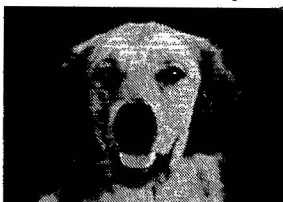
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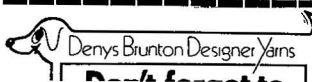
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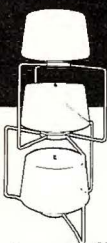
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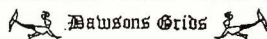
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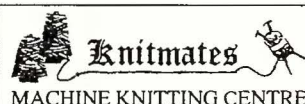
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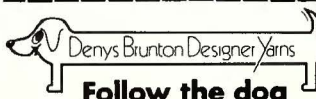
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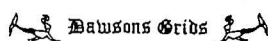
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DETAILS PAGE 75

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Last Word...

The Ideal Home Exhibition in Earl's Court, London, is known to you all, but this year they had several satellite shows, one of which happened to be the Ideal Crafts Show. I went along to this event as I had been informed that the show would be there not only for the exhibitors to sell their goods but also to demonstrate their crafts. There was a small stage and during the day crafts such as basket weaving were staged. There was a variety of crafts people there, including several we know from our knitting exhibitions, such as Andru Knitwear of Cumbria with super garments, kits and yarn. Knit-Fit were also there, all the way from the Isle of Arran. Mrs Hayden invented this item and if you have not seen her amazing frame for drying sweaters and particularly if you are a wool/Shetland knitter, you will find this item of great interest. I saw it last at the Esher show. There were several companies marketing knitted garments and Peapods to Zebras and Button Box were both there.

Within the general arena of the Ideal Home Exhibition there was the usual swarm of people in the hour-long queues to see the show homes.

Time to go on to the general crafts section within the exhibition and Roy, the Clog man, was there, doing well as usual. Roy manufactures some amazing footwear and have you yet purchased those super new boots of his, the multi-coloured ones? There were no other people there of interest to me so I wandered over to the Femail Focus area. Here was Michelle Huberman with her Fashion Magic, New Home, Websters Punch and Singer. However, there was nothing new being marketed to report to you.

I gather that on the Easter Bank Holiday Monday there was a record attendance of 400,000. I did enjoy looking around but I felt there was really nothing new to excite me and with all the crowds, I remembered why I had moved out of London!

The second show I attended was very different. It was the Hobby Horse Show at Cwmbran, Gwent. This is always a well attended show and we were there too – but only just. A breakdown on the way meant that Anne had to transfer what she could of our stand and stock to a much smaller car. Our display was therefore less than intended. However, the weekend went well. I went along on the Sunday and noticed a full house for the fashion show.

Among those there supporting the event were Denys Brunton, Anne Durkan and Iris Bishop, LeeBee, Pizzazz, PDB Engineering, Natureknits and Ann Brown as well as Newport Knitting and Sewing. I know that the Hobby Horse team would like to thank all those who attended either as exhibitors or as visitors. This group of dedicated knitters always donate their profits to charity and I know that every penny counts. I am sure we will hear shortly from them about the amount raised by you all.

Ann Brown of Posh Frocks has a new knitting book out. Book 16 includes such designs as Collection Ninety-One, a two piece suit in Yeoman's Grigna woven with a 4-ply Chenille. The over-top features "E" wrapping detail with a viscose tape and the woven skirt has flares of Grigna at



the hem which can be pleated or left to swirl. Available in sizes 34 to 44 bust, knitted on standard gauge machines. Ann offers a mail order service on all pattern books and fancy yarns. Ann is known for her creation of designs for those special occasions. Further details from 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.

Talking of Ann Brown, she will be a guest lecturer at the Co-op Holidaycare Knitting Week from October 28th to November 1st. You will have read earlier that the

lecturers include Trisha Whitfield, Ann Durkan and Diane Bennett. Both Gwen Merricks and George Le Warré will be there and Gwen Hopes to be bringing some machines for a hands-on session. Brother are attending and I know they are offering 90-minute hands-on sessions on their electronic machines. I heard from the Co-Op that, in the first week of bookings being taken, there were over 100 of you who have said yes! If you want to attend this amazing week, for lecturing and relaxation, contact Mr P. Thompson, Co-Op Holidaycare, P.O. Box 53, New Century House, Manchester M60 4ES.

Saturday July 27th is an MKM day for the Maidenhead Machine Knitting Club. Mary Dowse and I will be attending and entry is by

ticket only, which includes lunch and refreshments. The doors open at 10.00am and close at 5.00pm. Anyone who is interested in attending can telephone Phyllis Faulkner on Maidenhead 26714.

Suffolk College's Adult Continuing Education department has a Summer School at Suffolk College, Ipswich, for one week from July 8th to 12th. The course is entitled Machine Knitting Know How and is aimed at the machine knitter with some basic skills. Topics include punchcards, weaving and using the charting attachment and is aimed, I believe, at Japanese machines. For further information contact Suffolk College on 0473 255885, Ext 434, or the Tutor, Karen Fox on 0473 328875.



Fax or 'phone 0386 833489 your direct line to our News Editor
Ken Freeman

We thought you children would like your own regular place in MKM so we have saved this space, after all the serious pages, for the adventures of the Yolk Folk and the teasing puzzles that "Uncle" Bob Daw amuses himself by working out for you.

His chief puzzle – the junior crossword – gives you a chance each month to win a Knit Magic circular knitting machine by Mattel. If you are lucky enough to win, you

will be on the way to discovering just what it is that makes your mother or granny want to spend so much of her precious spare time at her machine. Knitting is a great hobby – it allows artists to "paint" with yarn and people who are ill or worried to forget their problems; it can even be a way to earn a living.

We hope you will be joining us soon as one of tomorrow's knitters but until then, enjoy Kids' Korner.

THE YOLK FOLK



Trouble at the Tower

Part
One

You can't imagine the eggscitement there was at Little Poaching the morning that Reggie and Peggie decided to take their first trip in the Time and Space Machine.

Reporters from the Daily Eggspress were there to capture the magic of the moment, the village band played noisily and one enterprising jumbo sized character busily served refreshments to the growing crowd in front of the twins' home.

Mum Egg was slightly nervous. She repeatedly told the children to "take eggstra care, eggpecially

when you're in other lands in bygone years."

The twins had studied the instruction manual. They were confident in the operation of the controls, the levers, brakes, the jets, location panels and the time registers.

The time was right to announce the destination of the maiden flight of Eggmobile One. Proudly Reggie declared, "my sister and I have decided we should visit a country that sounds like Eggland, it's a land called England. We have learned at school that in their biggest town, there is a famous building called the Tower of

London – some parts of which are over nine hundred years old."

Cameras clicked, cheers rang out, flags waved and the band played even louder as our friends stepped from the launching platform to depart on their history-making flight.

It was agreed that Reggie would be at the destination controls while Peggie operated the time registers. With a final wave to the good people of Eggland and blowing kisses to Mum and Dad, Reggie pushed the start lever firmly home.

With only the slightest of sounds, but with a gentle rocking

motion, gradually increasing to a heavy shake, Eggmobile One disappeared from Little Poaching.

"Glad we chose England for our first flight," eggsclaimed Peggie, "they call clever people Eggheads over there."

"Eggsactly and they also use our language," came the reply, "but they do have some funny ideas in England. They actually eat things called eggs, not real eggs like us even though they do look a little similar."

Peggie thought for a while, "Perhaps that's what Mum meant when she told us to be eggstra careful. We don't want to finish

up being someone's breggfast, do we?" she joked.

The conversation ended abruptly. The Tower of London could be clearly seen through a break in the clouds. Time to apply the brakes and operate the landing jets. With a sudden hissing, as a vast current of cold air issued from the jets, Eggmobile One descended to the green in front of the Jewel House.

Our poor travellers were not prepared for what happened next. Immediately they were surrounded by Yeoman Warders, scarcely able to believe their eyes.

"Er, um, we're called Beefeaters," stammered one. "Er, um, what are you called and what are you doing here?"

"We're called Reggie and Peggie and we're Yolk Folk from Eggland. We're glad that you are called Beefeaters and not Eggeaters. 'Cos although we may look like the eggs in your shops, we are not the kind you can eat," Reggie replied with a grin.

"Well, what's this Eggmobile One thing that you came in?" asked another, busily adjusting his magnificent headwear.

Peggie did her best to eggplain how and why they were visiting The Tower. She convinced the splendid guards that the mission was peaceful and law abiding.

The guards even gave the twins a conducted tour of the buildings, towers, moats, battlements, museums, armouries and houses that make the Tower such an interesting place to visit.

Of course the sight of two egglike characters walking through the grounds created great interest amongst the other visitors. The twins were relieved when they were invited in to one of the houses in the Courtyard for tea.

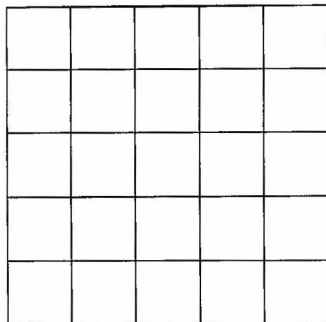
"We decided to make our first flight in the present time," volunteered Reggie, "but we can go back in our time machine if we want," he added.

"Will wonders ever cease?" the twins' host was greatly impressed, "do you know that long ago London and its famous Tower were almost destroyed by a flaming, furious, frightening, fire breathing dragon. Had it not been for the courage of one brave knight, all would have been destroyed."

The twins hurriedly thanked their hosts and in a flash were seated in the machine. Peggie referred to the time register for the date of the battle between the knight and the dragon.

With a touch on the Reverse Time switch, today's London vanished. They were back in medieval times. From the vision monitor, they beheld a scene that chilled their yolks with a fear the like of which they had never known.

Just what that was will, I'm



A GAME OF FIVES

The announcement below contains a number of words each with five letters.

What you need to do, to play the game, is to see which of those five lettered words fit into the game square, so that the words you have chosen may be read both horizontally (across the square) and vertically (down the square).

Let's hope you choose the words that will fit!

The announcement is:

"As an engineer cadet in this force is well aware, dates for the field tests will shortly be announced. One test will be for 'B' Platoon to erect bridges over a number of fast flowing rivers."



SOCCER SHOCKER

In the list below, I've jumbled up the letters which make up the names of a number of famous football clubs. Your part in the game is to re-arrange the letters to see which club I have chosen.

Jumbles

Jumbles	Word Count
Vital Loans	[5,5]
Century Body	[5,6]
Try a Space Call	[7,6]
Seal Ran	[7]
Ten Over	[7]
Turn to the Mat Shop	[9,7]
Mind Elbow	[9]
Viler Polo	[9]
Leaden Wet Tunics	[9,6]
Then Graft to Simon	[10,6]
Cheats Untried Men	[10,6]



BLOOMING BEAUTIFUL

Here are some more place names which you may wish to add to our "invented" land that we talked about last month. You'll remember you may use as many, or as few of the place names to place in your map: The choice is

JUNIOR CROSSWORD

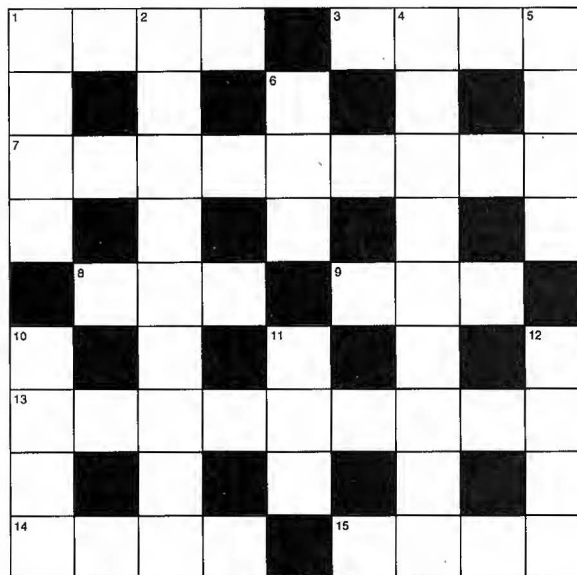
Clues

Across

1. Donald _____ [4]
3. Opposite to start [4]
7. Confection from which most Easter Eggs are made [9]
8. Not a daughter [3]
9. Household animal [3]
13. Three sided shapes [9]
14. Another name for Christmas [4]
15. Girl's name and part of the eye [4]

Down

1. Part of a ship [4]
2. _____ Dundee [9]
4. Person who has visited many lands, Gulliver was one [9]
5. Writer who sets words to rhyme [4]
6. Opposite to girl [3]
10. Famous College near Windsor [4]
11. No room at the _____ for Mary and Joseph [3]
12. Poisonous snakes [4]



up to you – you are also to choose how you will decorate your map with just a few illustrations taken from the list.

I'm sure you will remember that you, or your class at school, can take part in this game. There will be more place names next month and the final place names will be given the month after.

This month's place names are: Apple Avenue, Banana Bay, Crocus Copse, Cherry Chase, Erica End, Fuchsia Forest, Greengage Green, Magnolia Mews, Bean Buildings, Carnation Crescent, Cabbage Corner, Delphinium Dell, Hyacinth Hall, Iris Island, Peach Place, Wallflower Walk.

ANSWERS

A Game of Fives

T E S T S
E R E C T
D A T E S
A W A R E
C A D E T

Soccer Shocker

Manchester United
Nottingham Forest
Newcastle United
Liverpool
Wimbledon
Tottenham Hotspur
Everton
Arsenal
Crystal Palace
Derby County
Aston Villa

WIN YOUR VERY OWN KNITTING MACHINE

As you know, **Mattel**, one of the world's top toy companies, are kindly sponsoring the prize for the Junior Crossword and the prize for the winner drawn out of the post bag each month is a **Mattel Knit Magic**. This easy to operate circular knitting machine comes complete with needle, tension arm, instructions and yarn. The Knit Magic is available at selected toy shops.

Once you have solved the Junior Crossword, send in your answers on a postcard or back of an envelope to: Kids' Korner Junior Crossword, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berks SL6 4BB. The winners will be drawn out of the post bag each month.



BRAMWELL YARNS TRAVEL THE WORLD



As well as being the U.K.'s leading supplier of coned yarn for machine knitting, Bramwell yarns are now being distributed to many countries around the world, enabling the discerning machine knitter to experience the superb quality, texture, colour consistency and constant weight and strength of their yarns. Bramwell's 100% Acrylic Fine 4 Ply alone has 62 shades, whilst Duomagic and Super Duomagic perfectly compliment Duomatic and all Double Bed machines. Bramwell also supply their own pattern books and various accessories, and are distributors of both Mary Weaver and Kathleen Kinder publications.

But *you* don't have to travel far, the following yarns are now available at your local stockist:

- 4 Ply Acrylic ● Hobby Knop ● Hobby Variations
- Rania ● Texas Chunky ● Baby Bramwell ● 2/30
- Repeatable H.B. Acrylic ● Artistic ● Roseknit
- Superwash ● Bramwell Silky ● Metallic ● Instant
- Fair Isle ● Double Knit ● Opal ● Montana Cotton
- Ivette ● Duomagic ● Super Duomagic ● Zodiac
- Tweedknit ● Celebration ● Glitz ● Bramwool
- Chunky Mohair.



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Canadian Sole Importer: Westrade Sales Inc., 2711 No.3 Road, Richmond B.C. V6X 2B2, Canada. Tel: 604 270 8737

Australian Sole Importer: Tessa B Knits, 98a Norma Road, Myaree, Fremantle, W. Australia. Tel: 9 330 3433

Netherlands excl. importeur and Belgian Sole Importer: M+M Nederland, Molendwaarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712 71362

German Sole Importer: M+M International, Postfach 1347, 3078 Stolzenau, Germany. Tel: 05761 3282